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Practical English

OCTOBER 6, 1948 • VOL. 5, NO. 3 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 5

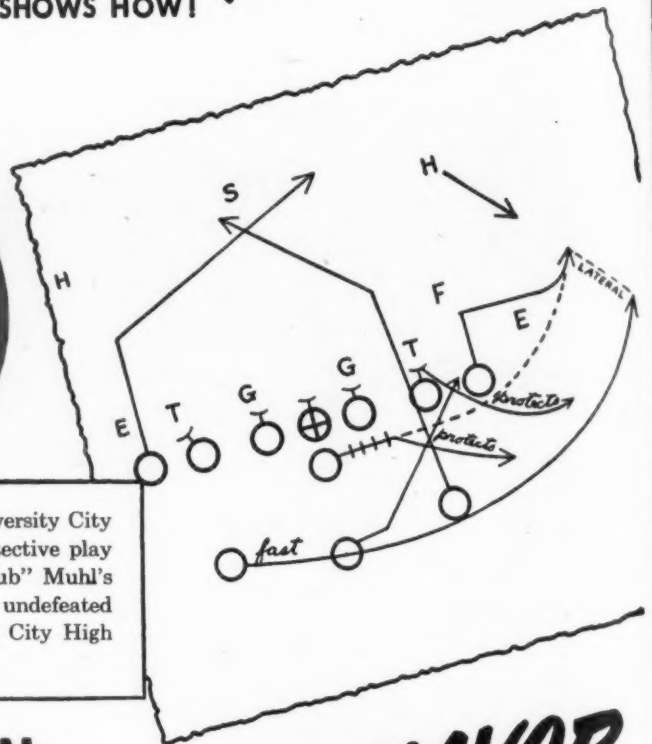
Listening, p. 6

PROTECTION pays off in FOOTBALL

A FAMOUS HIGH SCHOOL COACH SHOWS HOW!



C. A. "STUB" Muhl, successful coach at University City High School, St. Louis, Mo., diagrams a protective play in football. Plays like this have enabled "Stub" Muhl's boys to come through in their league with an undefeated record. In the past three seasons University City High has lost only one game in league competition.



And PROTECTION pays off in EXTRA FLAVOR in Swift's Premium *tender* Franks

There's a flavor protection pay-off in every morsel of these plump, juicy franks. For Swift *now* packs them in cellophane to bring them to you at peak flavor. What's more, they're just as nourishing as they are tasty and delicious. That's because Swift's Premium Franks are made from "dinner-quality" tender beef and juicy pork. So take along a few packs on your next hike or hot dog roast. And for a special treat—ask Mom to serve them for dinner tonight. Get Swift's Premium Franks, packed 8 to 10 to the pound in the handy cellophane pack.



NOW BETTER THAN EVER IN NEW CELLOPHANE PACK!

LISTEN TO ARCHIE ANDREWS ON NBC,
SATURDAYS 10:30 A. M., NEW YORK TIME

!?! Say What You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Others readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12 St., New York 3, N. Y.—*The Editors*.

Dear Editor:

Since the rest of the schools which have good football have written to your Sports Editor, I think someone had better inform you of our team. We have won 23 consecutive games and expect to win 9 more this season. Last year we had an exceptionally good team which scored 371 points to our opponents' 10. This is an average of 41.2 to our opponents' 1.1. Nobody scored a touchdown against us until our last game. The scores of our games were 39-2; 50-0; 53-0; 40-2; 40-0; 37-0; 40-0; 39-0; and 33-6.

Bob Scott
Auburn (Calif.) H. S.

• • •

Dear Editor:

In one of your last spring issues, I had the pleasure of reading about His Excellency, President Elpidio Quirino of the Philippine Republic. My country owes a great debt of gratitude to the people of the United States. Under Uncle Sam's benevolent guidance for a period of 40 years, we have produced such men of prominence as ex-President Sergio Osmena, late President Manuel Quezon, and late President Manuel Roxas.

With such exemplary champions of our race, we expect our ship of state to be steered toward a better destiny, and have hopes that the Philippines may always be the paragon of democracy among oriental peoples.

Estefanio Argall Luceño
Camotes Visayan Institute
Porro, Cebu, Philippines

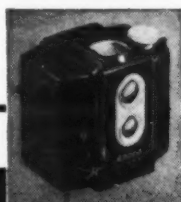
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Dear Editor:

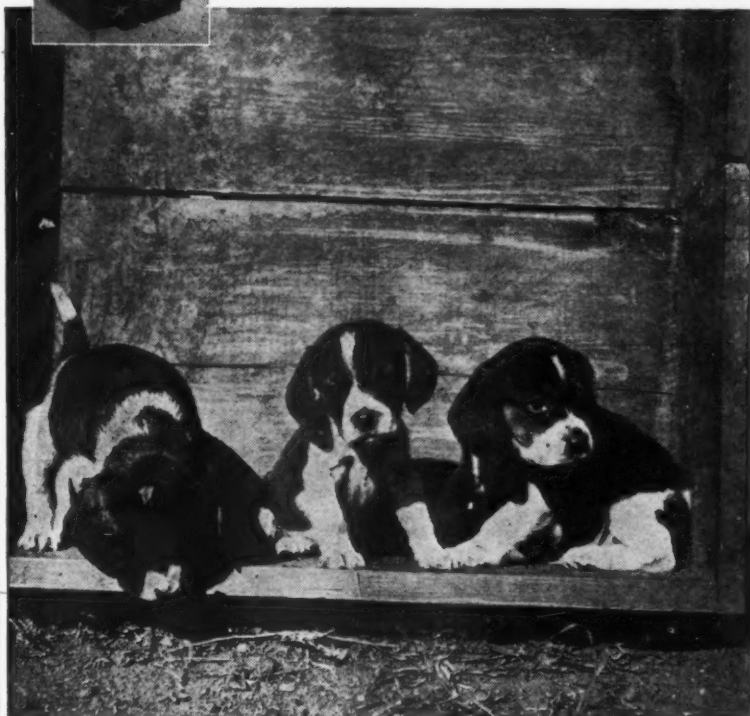
I particularly enjoy reading other students' opinions of various articles in your magazine and also their views on world affairs. Your "Say What You Please" column gives readers the valuable privilege of expressing their opinions.

Patricia McGraw
Creston (Iowa) H. S.

How to keep your pictures from looking like all others!



by Ken Johnson



If you're anything like me you get plenty fed up with the way your photographs often look like everyone else's.

Yet it's really simple to add extra interest and novelty to your photographs by framing them.

I don't mean tack a wooden frame around them. I mean plan your pictures (before you snap the shutter) so that the trees or the porch pillars, or whatever is around, form a natural frame around your subject.

The picture above is a good example. See how the box frames the three puppies? You can also get this natural frame effect by taking your pictures through a house window.

And you can increase your chances of getting a better picture if you load

your camera with Ansco film.

For Ansco film has a "wide latitude" (an extra margin of safety) that helps you get a picture in spite of any minor exposure errors you may make. It helped me many times. That's Ansco film—ask for it by name. Ansco, Binghamton, N. Y.

HOW TO GET YOUR COPY!



For those of you who really want to become top-notch photographers, I recommend Ansco's 60-page booklet, "Better Photography Made Easy."

It's full of hints and tricks used by the professionals. Plenty of examples and pictures. Easy to read. You can get your copy at any dealer's. Just 25¢.

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Honor Roll Hank they call me! And a lot of credit goes to the improved work I do on my Remington!



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. . . and you'll love the two-tone gray finish that has modern eye-soothing beauty—blends with any room decorating scheme!



Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses, Published Weekly During the School Year

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VOL. 5, NO. 3

PRACTICAL ENGLISH

OCTOBER 6, 1948

'Getting Along with People— the Most Important Thing in Life'

— says Mrs. Eleanor Roosevelt



"I'VE learned that the most important thing in life is not material possessions—but getting along with other people. Teen-agers should think of this in planning their lives," said Mrs. Eleanor Roosevelt when we interviewed her before she left for Paris (France), as a U. S. delegate to the United Nations General Assembly.

"How can high school students help to work for peace?" we asked.

"Young people can learn to understand—and practice—democracy," she answered in her gracious and sincere manner. "They can live in the democratic way—without prejudice and constantly trying to understand what makes other people tick. We should judge others by what their beliefs make them do, not by what we expect of them."

"One excellent tool for youth to acquire," Mrs. Roosevelt advised, "is curiosity. If you have curiosity—about people, history, literature—you will want to read and learn. You will educate yourself, both in and out of school."

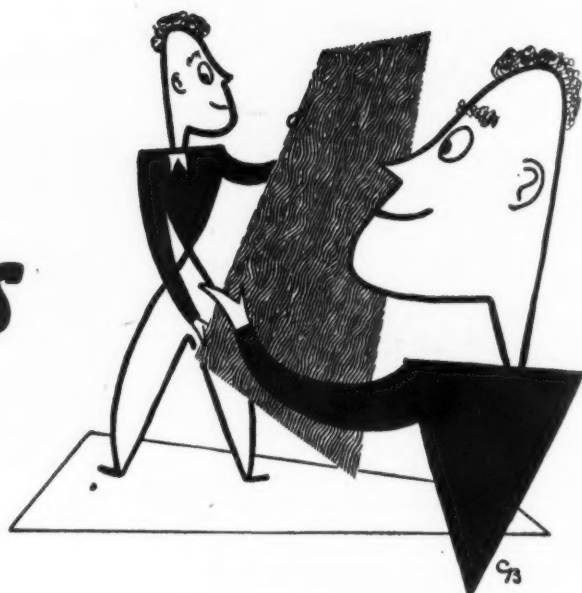
Both of Eleanor Roosevelt's parents died before she was ten years old. She went to live at her grandmother's house, where she had few playmates, so she read a good deal. Later, after attending school in England, she had the opportunity of meeting many adults during frequent visits to her Uncle Theodore—President Theodore Roosevelt.

Before she became "First Lady" (as the wife of President Franklin D. Roosevelt) in 1932, she had already been a teacher, social worker, homemaker, and author of several books. While "First Lady," she started writing a daily newspaper column and a monthly page ("If You Ask Me") in the *Ladies Home Journal*. She has continued both since leaving the White House.

For two years Mrs. Roosevelt has been chairman of the United Nations Commission on Human Rights. At Lake Success she has led the discussions of representatives of 18 nations on what freedoms and rights should be guaranteed to all individuals by members of the U.N. The commission has drawn up a declaration (a statement of belief) and hopes to have it adopted by the General Assembly. "If in this commission we continue to discuss human rights, people of the world will think about them. Perhaps five years from now," Mrs. Roosevelt smiled, "we will be able to do more than make a declaration—we will write the basic human freedoms into the charter of the United Nations."

On Our Cover—boys and girls meeting at Lake Success, N. Y., on United Nations Appeal for Children Day, draft a resolution that begins: "Before we teach the children of the world about brotherhood and the rights of man, we must feed, clothe, and care for them." Left to right: Peter Ewing, 17, Australia; Jean-Loup Combermale, 13, France; Nina de Lozada, Bolivia; Roberto Silver, U. S.; Brynjulf Oines, 17, Norway, and German Yrissary, 17, the Philippines.—United Nations photo.

THE FLOOR IS YOURS



THE SIXTH period bell had just rung. Chairman Sam Catlett, seated at Miss Jessup's desk, glanced at the orderly members of Club 413. Sam rapped his gavel on the desk and quietly requested: "Will the meeting come to order? Will the secretary read the minutes?"

Boots Petry rose from her front seat, faced the club, and read from a neatly typed page in her looseleaf notebook:

Club 413 held its first meeting on September 27 at 2 p.m. in Room 413. All thirty members were present. Miss Jessup served as temporary chairman.

The first point of business was the election of officers. The following were elected: Sam Catlett, chairman; Anita Borini, vice-chairman; Boots Petry, secretary; Joe Flynn, treasurer. Then Sam Catlett took over the chair.

It was moved and seconded to recruit at least four volunteers for each of the following standing committees: program committee, publicity committee, social committee, ways and means committee. The motion was carried.

It was moved and seconded that each committee meet within a week to elect its chairman and to discuss its organization plans for the first month of the semester. It was moved and seconded to amend the main motion by stating that the club treasurer should act as chairman of the ways and means committee. The motion, as amended, was carried.

It was moved and seconded to adjourn. Motion carried. Chair declared meeting adjourned.

Boots Petry, secretary.

The alert chairman took over immediately. "Are there any corrections or additions to the minutes?" asked Sam. Tony King stood up beside his seat, waiting until Sam recognized him with a nod. Then he said, "Didn't we also discuss monthly dues of 10c per member? I think that should have been mentioned in the minutes."

Sam looked questioningly at Boots, who rose and apologized. "Tony is right, Mr. Chairman. I'm afraid I overlooked

that point in my notes. I'll rewrite the minutes and include that point."

"Are there any other suggestions about the minutes?" asked Sam. After a pause, he continued. "Then the minutes stand approved as corrected."

It sounds as if Club 413 is in high gear today, doesn't it? They're certainly moving at a different pace from their other unhappy meeting. (Remember "Let's Get Organized," September 29 issue?) How do you account for the difference?

That's easy. Top honors go to Sam and Boots for handling their jobs smoothly. The club members deserve a hand, too. They came to order immediately; and the fact that Tony observed the correct form for making his suggestion seems to indicate that everyone in Club 413 may know exactly how to behave from here on.

Here's a play-by-play account of the rest of the meeting. It should be a good guide for you when you plan and take part in your own club meetings.

SAM: We have a simple agenda for this meeting. First, we'll hear committee reports and discuss each report. Then, since we have no unfinished business, the floor will be open for new business which any member wishes to bring up. As you may know, Betsy Jansen was elected chairman of the program committee. Betsy, would you report on your committee's first meeting?

BETSY (*stands beside her seat*): The program committee met on Tuesday. We outlined four possible programs which could be presented to the class

during our meetings for the next month. These include: (1) a spelling bee; (2) a panel discussion on some current issue; (3) an informal "radio program" with club members submitting personal problems to a board of experts; (4) a book review program in which several groups enact incidents from books which they've read. The committee will take the responsibility for recruiting students to present each program. (*Sits down.*)

(*Elmer T. and Paul N. stand beside their seats simultaneously.*)

SAM (*nodding to Elmer*): Elmer, and then Paul.

ELMER: I move that we accept the program committee's report. (*Sits down.*)

PAUL: But, Mr. Chairman, there are some questions I'd like to bring up before we accept the report.

SAM (*smiling*): First, we must have a motion—and a second on it—to accept the report. Then it will be in order to discuss the motion *pro* and *con* so we can decide how to vote on it.

PAUL: Then I'll second the motion, so that I can speak against it.

SAM: Fine. There's a motion on the floor to accept the program committee's report on programs for our next four meetings. Paul?

PAUL: I don't understand this idea of "programs." I thought we were going to have regular business meetings, with parliamentary procedure and everything, just like this one. Where does this program stuff fit in?

SAM: Betsy, would you like to answer that?

BETSY: Surely, Sam. As we planned

it, each weekly meeting would consist of a business agenda and a program, which our committee would organize. We'll plan our programs so they'll fit into the time which Sam allots for them. We'll plan programs with two goals in mind: (1) to make them entertaining; (2) to make them fit in with what we'll be studying in our English course—public speaking techniques, or authors whose books we're reading, or practice in expressing our problems and our ideas.

SAM: Does that answer your question, Paul?

PAUL: Yes. I favor the plan now.

SAM: Are there any other questions about the committee's report? Cleo?

CLEO: This isn't a question, but a suggestion. Since everyone in the club has a subscription to *Practical English*, couldn't some of our programs be planned to tie in with the articles in the current issues of the magazine? Miss Jessup showed me the semester outline of major articles that ran in the September 22 Teacher Edition. Offhand I can think of some wonderful tie-ups. There's an article coming up next month on writing skits for classroom production—it would probably be very helpful to the people who do the "skit program." In fact, I'd like to make an amendment to the motion! That the committee plan its programs to tie in with each week's P.E., whenever possible, and that they try to revise their proposed outline, if necessary, to follow this new plan.

SAM: Elmer, will you accept that amendment to your original motion, accepting the committee's report?

ELMER: Yes, Mr. Chairman.

SAM: Is there further discussion on the motion? Jerry?

JERRY: This program idea is fine—as far as it goes, but it doesn't go far enough. I think we should consider organizing activities outside of our classroom meetings, too.

SAM: Sounds like an interesting idea, Jerry, but I have to rule you out of order. We have one motion on the floor now, and we must stick to it. Will you bring up your proposal when we get to new business? Now, is there more discussion? . . . Then are you ready for the question? The motion, as amended, is that we accept the program committee's report, but suggest that they revise their plans so that, wherever possible, our programs will tie in with the weekly P.E. . . . All in favor, say "Aye."

ALL: Aye!

SAM: Opposed, say "Nay." (Silence) Then the motion is carried. Our next point of business is the Social Committee report, Susan Pfeffer is Social Committee chairman, and will report on her group's meeting.

SUSAN: The social committee would like the club to do something for the school, instead of for just our class. We discussed the rivalry between Bolton High and our own school. We thought we could promote a good spirit between the two schools if we invited all of their students who visit us on November 6—when we play Bolton—to come to a "get-together" party before the game. We'd like Club 413 to help organize the party—in cooperation with all other groups in the school that are interested in working on the project.

SAM: Pete?

PETE: I move that we accept the social committee's report.

ETHEL: Second the motion.

SAM: The motion is that we accept the social committee's recommendation to help organize various school clubs to sponsor a party for Bolton students on the day of our game with Bolton. Discussion on the motion is in order. Tubby?

TUBBY: This party will cost us a lot of money, and I don't see why we should knock ourselves out entertaining people we don't even know.

SAM: Eugene?

EUGENE: In the first place, we needn't spend a lot of money on this party—the Bolton kids will appreciate the idea even if we don't serve food. Secondly, we'll never get to know the Bolton people if we always act like bitter enemies.

SAM: Any further discussion? . . . Then I'll put the question. The motion is that we help to organize a "get-together" party for the Bolton students



Where does he "put the question"?

who visit our school on Nov. 6. All in favor, say "Aye."

ALL (but Tubby): Aye!

SAM: Opposed, say "Nay."

TUBBY: Nay.

SAM: The motion is carried. . . . The next point on our agenda is a report from Polly O'Brien, chairman of the publicity committee.

POLLY: Our committee decided not to hold our first meeting until after the club had acted on the social committee's report. Now that we've decided to hold the party, we'll get going

on plans to publicize the party both here and at Bolton High.

SAM: Ernest?

ERNEST: I move we accept the publicity committee's report.

CAROLE: Second the motion.

SAM: Is there discussion? . . . All in favor of the motion to accept the publicity committee's report, say "Aye."

ALL: Aye!

SAM: Opposed? (Silence) The motion is carried. Now we'll hear from Johnny Flynn, treasurer and chairman of the ways and means committee.

JOHNNY: I'll give the financial report first. We have \$8.00 in our treasury. Monthly dues of 10c each from 30 members accounts for \$3. The other \$5 was voted to us by the General Organization when it met last week. The ways and means committee has tentatively decided to organize a book auction to raise money for the club. We'd ask people to donate books, and they'd be auctioned off by several people—taking turns—who could give a good, exciting build-up for each book. We hope to make enough money on this affair to cover the expenses for the Bolton party.

DRUCILLA: I move that we accept the financial report, and the ways and means committee's recommendation for a book auction.

PAT: Second the motion.

SAM: Discussion is in order now on the motion. . . . If there's no discussion, we'll vote on the motion to accept the financial report and to approve the ways and means committee's book auction. All in favor, say "Aye."

ALL: Aye!

SAM: Opposed, "Nay." . . . That takes care of our committee reports. Now on to new business. Jerry, I think you said you had a point you wanted to bring up. The floor is yours.

JERRY: I've changed my mind on that, Sam. I didn't realize how busy all of our committees had been. I'm sure we have enough outside activities.

SAM: Good enough. Is there any other new business? . . . Then I'd like to add to Jerry's remarks. We've undertaken four big jobs today, an ambitious plan for meeting programs, a party, a book auction, and a publicity campaign. All of the committees have lots of work to do, and they could all use more people. If you haven't already signed up with a committee, see one of the chairmen right after the meeting. Each chairman will notify his members about the time and place of the next committee meeting, and next week we'll hear reports on the progress of our various activities. Now, if we have no more business, the chair will entertain a motion to adjourn the meeting.

SUSAN: I so move.

TUBBY: Second the motion.

SAM: The meeting is adjourned!

SHOES AND SHIPS AND SEALING WAX

"The time has come," the Walrus said,
"To talk of many things:
Of shoes — and ships — and sealing-wax —
Of cabbages — and kings —
And why the sea is boiling hot —
And whether pigs have wings."^o

It would seem that the *Wonderland* Walrus had his facts slightly askew — boiling seas and winged pigs, indeed! What the Walrus needed was a good, up-to-date encyclopedia; then he'd be able to "talk of many things" intelligently.

Shoes, ships, and sealing wax may well be among the topics which you'll have to investigate in the course of your school year's work. Let's be sure you know how to use encyclopedias.

Suppose we want to talk about stamps and stamp collecting. Do you think that's too frivolous to be covered in an encyclopedia? You could be wrong. We can find out by canvassing one of the reference shelves in your library. Since almost every encyclopedia is put together differently, let's dip into a number of them.

Junior Britannica

Scanning the fifteen-volume *Junior Britannica* on the shelf, you notice that volumes 2-15 are all labeled with one or more letters of the alphabet. Your hand may reach quickly for Volume 13, labeled "R-S." "'S' as in stamp," you think. "I'm all set." No, you're all wrong. First you want Volume 1.

Volume 1, which is labeled "Ready Reference Index," contains a complete alphabetical listing of every single topic discussed in the other fourteen volumes. Flipping through, you use the *guide words* heading each page in order to locate your subject. When you come to the page headed STAFFORD — STAPHYLOCOCCUS, you know you're set. These words are, respectively, the first and last on that page; and your topic is listed somewhere between them.

By looking at the columns on that page, you locate *Stamp and Stamp Collecting*. Below this heading you find definitions of, and references to, both topics. The first reference is "13-469a." If you're in the know, you

quickly translate that: "Volume 13, page 469, column 1." (A reference followed by "b" would mean "column 2.") Since the reference is in dark type in the index, you know you'll find a complete article about stamps.

The second reference, you notice, reads "postal system 12-292a." Its definition, and its light type, tell you that it's an article about another topic which contains odds-and-ends information about stamps. Now you know, too, why you first went to Volume 1, instead of Volume 13. If you'd dug right into that article on Stamps in the "R-S" volume, you would have missed the other reference in Volume 12.

Here are a few more facts which will help you use *Junior Britannica*.

... All but the easiest words in the index are marked for pronunciation. If you do not understand the markings, check the key printed at the bottom of every right-hand page in the index.

... Many references will direct you to *pictures, maps, diagrams, etc.*, which aren't in the same volume as the articles referred to. Don't overlook them.

... Cross references (names of topics preceded by the words "see also . . .") refer to subjects listed in the index, not to articles in the other volumes.

Compton's

Compton's, another encyclopedia which is probably on your reference shelf, also contains fifteen volumes, each labeled with one or more letters. Each volume contains its own alphabetical "Fact Index" in the back of the book, so you can track down *Stamps* in *Compton's* in Volume 13, the "S" book.

Again using the *guide words*, you'll locate the listing, "Stamp and stamp collecting." The first reference is "S-267-9," which should send you to pages 267 through 269 in this same "S" volume. Notice that another reference reads "H-313b." Unlike *Junior Britannica*, the *b* does not refer to a column; it refers to a page numbered 313b, which follows 313 in the "H" volume.

Here are other hints which will help you find your way around *Compton's*:

... The first page of each "Fact Index" lists *special charts* (dates of important laws, etc.) in that index.



Tom Hudson in Collier's

"No, I haven't exactly read Shakespeare, but I think that I know who he is."

... Remember that a cross reference in one index will probably send you to the "Fact Index" of *another* volume.

... Many important articles on large topics, such as Geography, History, etc., are followed by "Reference-Outlines." These outlines present the entire topic in 1-2-3 form, and give you volume and page references for each sub-topic.

... Certain articles also include *bibliographies* (lists of books about the subject discussed in those articles).

Book of Knowledge

You'll use much the same approach to the *Book of Knowledge*, even though it isn't alphabetized as most other encyclopedias are. The last volume — Volume 20 — is the index.

Under "Stamp collecting" in the index you'll find "15-5507-10," directing you to Volume 15, pages 5507 to 5510. (Each volume, instead of beginning on page 1, begins on the page following the last page of the previous volume. On the cover of each book, you'll find the numbers of the pages which it contains.) Since the listing is starred (*), you know that the article is a large one with illustrations.

Each volume of the *Book of Knowledge* contains articles under various "department" headings: *animals, countries, etc.* These articles are listed in the table of contents of each book.

The World Book

Something new and different crops up when you tackle the *World Book*. Since this encyclopedia has no index, you *do* go directly to the volume lettered "S." (This book is also labeled with the accumulated page numbers found in the volume, just as is the *Book of Knowledge*.)

Since the articles are entered alphabetically, you flip towards the back of the book — watching the *guide words* — until you find this entry, "STAMP."

(Concluded on page 11)

^oFrom *Through the Looking-Glass*, by Lewis Carroll.

Dear Joe,



YOU must have had a wonderful time visiting your family in Middlevale! Why don't you work up some business for Ward-Roe-buck here in Bay Ridge so you could pay us a visit some weekend soon?

For one thing, I've a famous friend I'd like you to meet — Dizzy Dahl. Yes, it's the same Dizzy whose jalopy-happy career has caused some old numbers like Mrs. Pfeffer to say, "Not a brain in his head!" I guess they'll sit up and take notice *now*.

Last week the *Bay Ridge Echo* ran a story on Dizzy's "Dahl Plan for Corridor Traffic Control" and suggested that Dizzy should receive the Citizenship Award given each year to the high school student who does the most for his school!

The strange thing is that it was Dizzy's experiences with his jalopy — plus Mimi's inspiration — that gave him the idea. It started one afternoon when the gang had agreed to meet at Leidy's for a soda. Mimi was 40 minutes late because she had to stay in for being tardy to English class for the third day in a row. "It just isn't fair," she wailed when she finally joined us at Leidy's. "It's impossible to get from the Home Ec department on the third floor to English class on the first in *three* minutes!"

"What happened? Did you open the door to your locker?" Abe teased. Everyone knows that Mimi's locker is worse than the McGees' closet!

Mimi bristled. "I'd like to see an Olympic champion cover that ground in three minutes! First, you have to dodge the horde pouring out of study hall, then make 'end runs' around the threesome walking

down the corridor arm in arm. Likely as not, you're thrown for a loss by some fullback making a line plunge for science lab.

"You work your way *down* that narrow stairway as a mob tries to push *up*; then you play hop-scotch around the girls combing their hair and putting on makeup near the lockers. You grab your notebook and dash down the last flight of steps — and what happens? The tardy bell rings just as you're in sight of the English room!"

When Mimi finished her account, we were in hysterics. That is, all except Dizzy. He was quickly taking notes on a paper napkin. Those notes were the beginning of "The Dahl Plan."

Dizzy suggested: (1) express highways for fast traffic; (2) one-way stairs, wherever possible; (3) chalked-off "parking areas" for those using the lockers; (4) a service squad of "traffic cops" to supervise traffic; (5) a time survey on the length of time necessary to go from a classroom on the first floor to one on the third, etc.; (6) a "Better Manners for Corridor Traffic" campaign. The student council immediately adopted Dizzy's plan and it's working so well that Mimi hasn't had to stay after school for two weeks. Amazing.

But to get back to you, how about coming down the weekend of October 23? We're having a football game and a P. M. (Post Mortem) dance.

Hopefully yours,

Julie



The Screen Writer:

Architect of the Motion Picture

By W. D. Boutwell

CHRIS is very quiet, very casual. He picks up a shirt, tosses it on the dresser. Then with sudden cold fury he clips Whitey flush on the jaw. The big man topples on the rumpled bed. Chris sits down in the chair, lights a cigarette, watching him. Whitey rolls on the bed, comes up slowly to a sitting position, puts his head in his hands, rubs the side of his face.

Here we have a small sample of the work of a screen writer. This little business appears in the script for a motion picture called *Weep No More*. You may not recognize the name of the writer—Frank Fenton—although he has written dozens of movie scripts.

When you go to the movies, the name of the screen writer flashes by in a split second. Sometimes, if you look closely, you may find his name in fine print on the posters in front of a movie theatre. You seldom see his face in the fan magazines. Can you name five screen writers? If you can, you are doing well. Yet in Hollywood's opinion the screen writer is a V.I.P. (Very Important Person). He is the second most important person on the team that makes every motion picture. The most important person is the director.

The Screen Writer's Job

The screen writer is to a motion picture what an architect is to a house. He makes the blue prints. He writes what the characters will say. But he does much more. He tells the director and the characters what to do and how. He tells the art director what kind of a scene to build. He instructs the electricians how to light it. He gives detailed orders on what kind of shots to make—long, medium, full, close-up, etc. (We'll explain these in a later article on the cameraman.)

Although the screen writer is the architect, he is seldom the designer. He seldom creates an "original." He goes to work when the studio buys a story or play and tells him to adapt it for the films.

Why, you ask, should RKO or M-G-M spend money (anywhere from \$50,000 to \$500,000) for a story and then spend more money to adapt it for the motion pictures? Hollywood hires

smart writers. Why not ask the writer to make up an original story?

There are two reasons why the original screen play is a rarity in Hollywood. First, when the studio buys a "best seller," it is certain of an audience to see the film. The second reason isn't so well known. When a Hollywood scripter writes an "original," two to twenty other writers pop up to claim they wrote it first. (Right now there is a \$1,000,000 court suit over the issue of who wrote the story that became *The Miracle of Morgan's Creek*.) When a studio buys a story or play from a publisher or producer, it feels reasonably safe against plagiarism suits.

Accent on Action

Let's suppose you have been hired at \$1,000 per week by Mammoth Films to adapt a "best seller" for the films. What must you do?

You must present to your bosses a "treatment" (or condensation) of the story and later a manuscript that will become a completed, mimeograph script of 150 to 190 pages. You will write about a thousand separate speeches to be spoken. You will describe anywhere from 50 to over 100 scenes to be shot. Quite a piece of writing!

Your chief problem will be to turn a leisurely novel into action. A "talkie" must never be talky. "What characters think or feel on the screen must be expressed by doing," says Sidney Franklin, who has written many screen plays. "A motion picture must move and keep moving."

In a play or novel two characters might sit on a park bench and talk. As a screen writer, you must order your characters to move along. That is why film arguments so often end with Chris (or somebody) clipping Whitey (or someone) on the jaw. That is why the death rate in the films runs so much higher than it does in your home town. That is why people in the movies are forever lighting cigarettes, why pretty girls are forever slapping men. As a screen writer, you sit before your typewriter and ask yourself: What can I do with these characters that will make the movie audiences laugh, cry, drool, or chew their finger nails?



Wally Falk, The Register and Tribune Syndicate

"I have it—start with an atomic bomb, then work up to a climax!"

But wait—whatever scenes you write must not cost too much. Unless you keep production expenses down, your script will bounce right back in your lap. If you write a scene calling for two duelers to fight it out through six rooms of a palace, you must know whether the picture's budget can afford a scene which requires six sets.

(If your script "bounces back," perhaps you will be as ingenious as the writer of an India frontier "epic" whose script called for a *procession of elephants*. "Too expensive," said the producer. The writer rewrote the directions: *Procession of elephants crossing plain in a dust storm. Can be shot with two elephants*.)

Also, you will need to know what kinds of script action and dialogue will pass the "code" censors. The "code" is the self-censorship scheme of the motion picture industry. Your script must be submitted to the "code" authorities in the Motion Picture Association headquarters. The "code" requires that wrong-doing must never go unpunished, that ministers of religion shall not be held up to ridicule, and much more. It contains a long list of "don'ts"—no details of safecracking, dynamiting; no profanity, etc. Your script must stick to the "code"; else it cannot be made into a movie.

Now you have written your script. In fact, you have rewritten it five times to try to satisfy the producer, the code censor, and the director. You are dismissed. Later, the studio may call in a couple of other writers to rewrite your script. That's the way it goes in Hollywood.

Take It Away!

Your brief experience as a writer may make it easier to detect the "cheese" that ruins many a film. You may gladly join Ken Englund (screen writer of the *Life of Walter Mitty*) who urges that Hollywood give the old "heave ho" to moth-eaten episodes like these:

The Tea Scene: In the dim light of a student lamp Don Ameche is peering into a microscope. A clock wearily strikes three. Bong, bong, bong. Bette Davis enters carrying a tray containing a pot of tea. She says, "Goodness, John, stop a moment and have a cup of tea. You must take some rest." He sighs wearily, takes off his glasses and answers: "But my dear Katrina, someone has to do it." They smile bravely.

Biographies of Great Broadway Composers: "Rita! I think I've got our fourth act finale—listen!" And without a word of warning, the Tin Pan Alley Tschai-kowsky leaps to the Steinway and *ad lib*s what it took Hammerstein and Rodgers six months to compose. The Girl sings the chorus with him, *guessing* the lyrics in advance!

Your experience as a screen writer may also enable you to know the difference between the writing required for A pictures and B pictures. Dan Mainwaring, a typical up-and-coming screen writer, explained this difference to me not long ago in Hollywood.

"B pictures are plot pictures," Mainwaring said. "They require action—fast, vigorous, and violent action. All action must forward the plot. Also, in B pictures characters are standardized—villains are villainous; heroes, noble; and heroines, glamorous."

"How can I, as a movie-goer, tell an A picture?"

"In an A picture," he replied, "character and incident become more important than plot. For A pictures, you can write characters who are real people. They are not stock characters. They are not all good or all bad."

Who are the top Hollywood writers? Among those who usually receive sole screen-play credit are Vicki Baum,

Lenore Coffee, Miles Connolly, Talbot Jennings, Dudley Nichols, and Robert E. Sherwood, Preston Sturges, Ben Hecht, Phil Dunn; the writing teams, Panama and Frank, and Wilder and Brackett.

Watch for films by Oscar-winning and other top writers. Learn to distin-

guish between the all-plot B pictures and the A's, which give you well-rounded characters. Learn to recognize the Cinderella and other formula plots. Be a smart buyer at the box office.

This is the third in a series of articles on "How to Judge Motion Pictures." Next week: The Art Director.

Screenplay Writing Honors 1939-47

"Oscars" for fine screenplay writing went to the following by vote of members of the motion picture industry through the Academy of Motion Picture Arts and Sciences.

SCREENPLAY		ORIGINAL SCREENPLAY
1947	George Seaton (<i>Miracle on 34th Street</i>)	Sidney Sheldon (<i>Bachelor and the Bobby Soxer</i>)
1946	Robert E. Sherwood (<i>The Best Years of Our Lives</i>)	Muriel and Sidney Box (<i>The Seventh Veil</i>)
1945	Charles Brackett, Billy Wilder (<i>The Lost Weekend</i>)	Richard Schweizer (<i>Marie Louise</i>)
1944	Frank Butler, Frank Cavett (<i>Going My Way</i>)	Lamar Trotti (<i>Wilson</i>)
1943	Jules Epstein, Philip G. Epstein, Howard Koch (<i>Casablanca</i>)	Norman Krasna (<i>Princess O'Rourke</i>)
1942	Arthur Wimperis, George Froeschel, James Hilton, Claudine West (<i>Mrs. Miniver</i>)	Ring Lardner, Jr., Michael Kanin (<i>Woman of the Year</i>)
1941	Sidney Buchman, Seton I. Miller (<i>Here Comes Mr. Jordan</i>)	John Mankiewicz, Orson Welles (<i>Citizen Kane</i>)
1940	Donald Ogden Stewart (<i>Philadelphia Story</i>)	Preston Sturges (<i>The Great McGinty</i>)
1939	Sidney Howard (<i>Gone with the Wind</i>)	Lewis R. Foster (<i>Mr. Smith Goes to Washington</i>)

Shoes, Ships, Sealing Wax

(Concluded from page 8)

COLLECTING. See POSTAGE AND POSTAGE STAMPS, subhead." That cross reference sends you to the "P" volume, where you know you'll find stamp collecting treated as a sub-topic of the article on postage stamps.

Volume 19—the last one—of this set is labeled "Reading and Study Guide." In this book you'll find outlines of many different topics (such as engineering, literature, mathematics) similar to the "Reference-Outlines" in *Compton's*. (The topic outlines are listed alphabetically in the table of contents.) Each outline contains page references for every sub-topic listed.

Your library reference shelves contain many other encyclopedias which you should know about. The sets which we've discussed so far are all published

specifically for young people; they're the ones which you'll find most interesting and useful for your day-to-day school work. But occasionally for a more detailed discussion of some topic, you'll turn to these adult encyclopedias:

Encyclopedia Britannica: This set contains twenty-four volumes, which are labeled with *split-lettering*. (Volume I's label, for instance, tells you that it contains topics which run alphabetically "A-Anno.") Volume 24 contains an atlas and a complete index. You'll find references in the index followed by the letters *a*, *b*, *c*, and *d*; these tell you which quarter of the page you'll find the article on. *Britannica* also publishes an annual yearbook, which contains a day-by-day history of current events for each year.

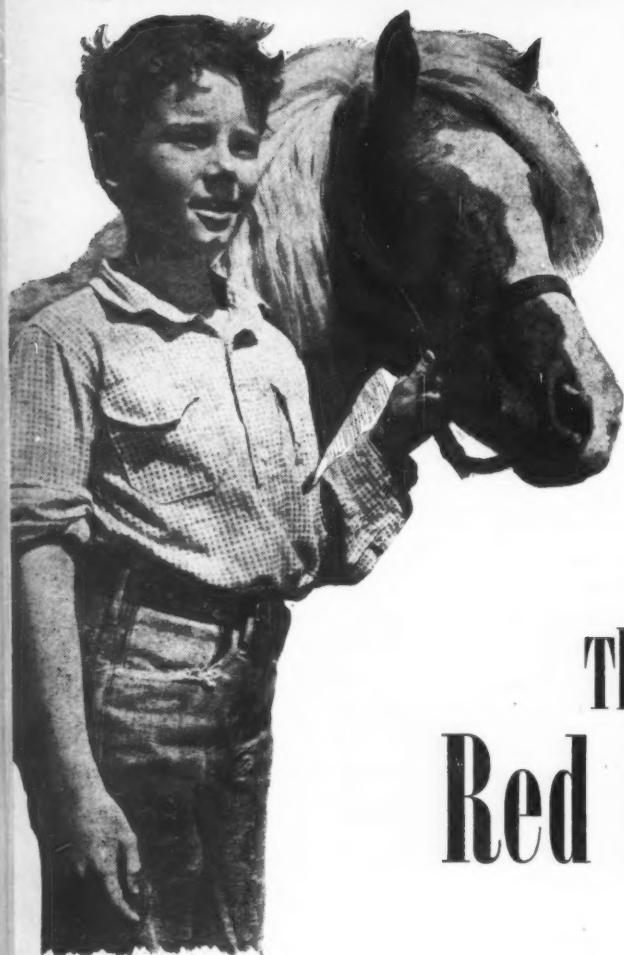
Encyclopedia Americana: The *Americana* is a "world encyclopedia," just like *Britannica*, but it gives more com-

plete coverage to topics concerning life in America. You'll find that it, too, is *split-lettered*; and that its index is also in the last book, which is Volume 30. The publishers of *Americana* also put out an annual yearbook.

Columbia Encyclopedia: This huge book is complete in one volume. Topics are entered alphabetically, so it contains no index; simply follow the *guide words* to find your topic.

Lincoln Library: This is another one-volume encyclopedia. It's arranged in sections (literature, history, etc.), and the table of contents lists the sub-topics included in each section. However, you'll find it easiest to locate your topic if you first refer to the "General Index" in the back of the book.

Now then, you have the keys which will help you to talk *intelligently* of many things—from ants to zebras. Happy hunting!



From the
screen play
by
John Steinbeck

The Red Pony

NOW THAT you've read about the problems of a screen writer ("The Screen Writer — Architect of the Movies," p. 10) here's your chance to read an unusually fine screen play. This is the first part of the script which John Steinbeck wrote for the movie, *The Red Pony*, soon to be released by Republic Pictures. The script is based on Steinbeck's own novel of the same name, originally published by Viking Press and now available as a 25-cent Bantam Book.

As you read the script, notice writer Steinbeck's directions to the cameraman and the actors. Try to imagine how you would arrange each scene if you were the director; how you would photograph each scene if you were the cameraman; and how you, as an actor, would

play each role in order to make the audience understand the character as the author conceived him. When *The Red Pony* comes to your local theatre, you'll be able to see how your own ideas compare with the finished film.

Note: There may be some technical terms in the script which are unfamiliar to you. For instance, the screen writer often asks for a **LONG SHOT**; this is an overall view to give the "lay of the land." Then the screen writer asks for a **MED. (medium) SHOT** to take the audience into a room. Having placed his characters, he asks for a **CLOSE SHOT**. To **PAN** is to swing the camera. **CLOSE MOVING SHOT** is a close-up **PAN**. **INSERT** is a close-up of an object; "o.s." is "off stage."

FADE IN: *Panorama shot of the valley where the Ranch is located.*

NARRATOR: In central California many small ranches sit in the hollows of the skirts of the Coast Range Mountains. Some of them are in the remains of Spanish Grants, some the last remnants of old and gradually disintegrating homesteads. To one of them in the foothills, west of the Salinas Valley, the dawn comes, as it comes to a thousand others.

FULL SHOT OF RANCH

INTERIOR BARN — (PRE-DAWN)
It is pitch black. A MATCH is struck in the dark and a pair of scared, strong hands LIGHT a lantern. The man who lit the lantern now goes to the barn door, opens it, whistles a long descending note. Then not even waiting for a response, he exits into a vacant stall.

From out of the darkness, a beautiful bay mare now appears trotting, stands for a moment framed in the door-

way, then swinging sharply around, goes into the vacant stall. The man touches her on the flank. The horse flings its head.

BILLY BUCK: Steady Rosie, steady now. (Then he squats down and looks at the bulge of her belly and runs his hand gently over the belly.) You'll drop a fine colt!

EXTERIOR. KITCHEN DOOR—SHOOTING THROUGH A HANGING TRIANGLE—(DAWN) Outside the kitchen's screen door, suspended from a little gallows, there hangs an iron triangle, and on a nail beside the door a bolt hangs by a string.

In the kitchen doorway Alice Tiflin's figure appears **SILHOUETTED** against the light from the kitchen, and only darkly lighted by the dawn. She screeches open the screen door, takes up the bolt, and with a quick circular motion, fills the air with the iron clamor of the triangle.

INTERIOR. TIFLIN BEDROOM—CLOSE SHOT—(DAY)

FREDERICK TIFLIN—He is sleeping with his face in the pillow, arms spread-eagled. The triangle rings and Frederick quickly awakens.

INTERIOR. PADDY'S BEDROOM—CLOSE SHOT—(DAY) The sharp vibrations of the triangle penetrate to a rear bedroom where a little boy is sleeping on an Army cot. He sleeps with his face in the pillow, arms spread-eagled. At the sound of the triangle, he raises up quickly.

EXT. KITCHEN DOOR—MEDIUM SHOT—(DAY)

The **CAMERA** pans from the door to the exterior of the kitchen window revealing Frederick washing at the sink and Paddy waiting his turn behind him.

INT. KITCHEN—SHOOTING AT AN ANGLE ACROSS THE STOVE.

The coffee whistles and bubbles in the pot and Alice Tiflin sets it back where it can simmer. The same lean hands turn the thick slices of hissing ham in the skillets, turn the bread out on the side of the stove to cool. The hands move restlessly about, beating the last air into the hot cake batter, setting the table, touching the cooling bread fondly.

INT. KITCHEN—CLOSE SHOT—PADDY AT THE SINK—(DAY)

Paddy picks up the gray enamel ware basin and pumps one pump of water into it. Quickly he slaps his face with the water once, dumps the water, then reaches for a towel.

ALICE (quietly): Remember your ears, Paddy. You are not clean just because you are wet.

Frederick Tiflin is drying his hands. Paddy reluctantly pumps the basin full and starts to wash again.

SHOOTING OUT THROUGH THE DOOR. Billy Buck clomps up the steps,

his shoulders straight, his hat pushed on the back of his head, a cut straw sticking from the corner of his mouth. Expert man, the master of techniques—but in the doorway as he pushes it open, he takes out the straw, removes his hat, and then by some curious metamorphosis, becomes the hired man holding his hat in front of him. Frederick Tiflin, sitting at the table, looks up at him where he waits to be invited.

BILLY BUCK: We got a good day for it, Mr. Tiflin.

FRED: Sit down. Sit down, Billy.

Billy Buck drops into a chair, pulls the chair up and puts his hat on the floor beside him. Paddy walks over from the sink and pulls up a chair beside Billy Buck.

FRED: Got the horses ready, Billy?

BILLY BUCK (gravely): I curried them, but I didn't saddle them. Didn't know when you wanted to get started.

FRED: We'll start right after breakfast.

BILLY BUCK (hesitantly): Think I'll have any time in town, Mr. Tiflin?

FRED: I don't know, Billy. What do you want to do?

BILLY BUCK: Well, . . . (He puts some jam on the tip of his knife and applies it to a piece of bread with the care and technique of a fresco painter.) Well, I got a little money coming, about twenty-five dollars, I make it, and I thought, . . . (He breaks up a strawberry which is lumping his picture) . . . I thought if you would give me my pay—well—you see—hu—I thought I'd pay that stud fee on Rosie and get my rifle back while we're in town. (He punctuates his sentences with elaborate brush strokes of the jam.)

FRED (looking up at him sharply): I wondered where you got the money to pay that stud fee for your mare. Did you put up your Winchester for it?

BILLY BUCK (looking up at him): Well, I didn't have the cash, you see, and I wanted to breed Rosie, and—

PADDY (speaking around a very large quid of egg): Where are you going?

FRED: You better swallow before you talk. There's an auction in town. (To Billy Buck) I haven't got twenty-five dollars in my pocket.

BILLY BUCK: Well, just make out a check and I can hand it over.

FRED (nodding): Yes, I can do that. (To Paddy) Paddy, run in the living room and bring me my check book.

Paddy gets up and runs out of the room.

FRED: Who do I make it out to?

From his shirt pocket, Billy Buck draws a long pink handbill and smooths it out. He hands it to Frederick Tiflin.

INSERT—THE HANDBILL.

BACK TO SCENE.

Paddy enters with the check book, pen and ink, and lays them beside his

father. Paddy sees the handbill, then returns to his chair. Frederick Tiflin opens the check book and suddenly there comes over him a curiously professional attitude. He takes up the pen as though smacking his lips over it. He practices a few curls on the ball of his arm without touching the paper. Billy Buck holds up the handbill and, pointing to the name, reads as he points.

BILLY BUCK: William E. Johnson.

He lays the handbill beside his plate. Paddy reaches timidly for the handbill and when Billy Buck looks at him, his hand withdraws a little.

BILLY BUCK: You can have it if you want.

PADDY (pointing to the crude figure of a horse on the handbill): Is that the stallion, Billy?

BILLY BUCK: Yeah, that's him.

Paddy looks studiously at the horse while he casually prepares a frightful question in his mind. And when there is enough pressure behind the question, it bursts out of his mouth without his volition.

PADDY: What you going to do with it, Billy?

BILLY BUCK: Do with what?

PADDY (gulping): What you going to do with the colt?

Fred looks up, getting Paddy's hint.

FRED: That's going to be a very valuable colt. I shouldn't wonder that colt would bring a hundred and fifty dollars.

He gets up from table and wipes his mouth and goes into the living room carrying his check book, ink and pen.

PADDY (left out on a limb. Softly): Well, what are you?

BILLY BUCK: Well, it's like your father just said. I think he'll be a valuable colt.

FRED'S VOICE (from the other room): Billy! (he reenters the kitchen) You better get the horses up. (Puts the check down in front of Billy) Here's your pay.

Billy Buck folds the check and puts it into his shirt pocket, and goes out the screen door. Paddy squirms around in his chair and watches him go. Then he sees that he still has the handbill in his hand, and he starts to get up, but his eye catches his father's stern look.

PADDY: May I go, sir? I got to take this to Billy.

Frederick Tiflin nods, and his head is only halfway down before Paddy is out of the door.

FRED: Say, is that boy doing his school work the way he ought?

ALICE: I think so. Why?

FRED: He spends too much time with Billy Buck.

ALICE: That won't hurt him. Billy's making a good rancher out of him.

FRED: There's more to life than ranching.

ALICE: You'll have to convince Paddy of that.

FRED: And you and your father.

EXT. RANCH—MOVING SHOT—(DAY). Billy Buck is walking rapidly toward the barn when Paddy, running, catches up with him.

PADDY (hurriedly): Here, you forgot your bill. (hands him the stud bill)

BILLY BUCK: You can have it.

PADDY (holding it up to him): But it's got the stallion's name and his mother's and father's name.

BILLY BUCK (taking it): Well, maybe I'd better keep it.

PADDY: Can I help you any with the horses? Can I hold them for you?

BILLY BUCK (looking at him sardonically): What's the matter with tying them to the corral fence like I always do? (Then seeing the eagerness in Paddy's face) All right, maybe you can help me some.

INT. GRANDFATHER'S ROOM—FULL SHOT—(DAY) Alice Tiflin is dusting the room. Frederick ENTERS, carrying his jacket and a button.

FREDERICK: This button's off.

ALICE TIFLIN: In a minute.

Frederick examines one of the trophies belonging to Grandfather.

ALICE TIFLIN: Let it be, Fred. You know he can tell when anything is touched.

FREDERICK: I wonder why the old man didn't get back last night. Didn't he expect to?

ALICE TIFLIN: He thought he might. He'll probably be in today.

FREDERICK (half-humorously, half bitterly): I guess I've had as much rest as I can expect. It's a good two weeks since I've had to listen to those stories of his.

ALICE TIFLIN: He's an old man. He talks about the things he remembers best. You talk yourself, sometimes.

FREDERICK: Sure I do. But he only talks about one thing—

ALICE TIFLIN: Why don't you look at it this way, Frederick—that was the biggest thing in his life—he led a wagon train clear across the plains to the Coast and when it was finished, his life was finished too. It was a big enough thing for a whole life and it didn't last long enough. He was born to do that, and after he finished it, there wasn't anything for him to do but think about it and talk about it. . . . Try to be patient with him. Pretend to listen. He gave us this ranch when he didn't have to. Now he hasn't anything in the world to do.

FRED: I am patient with him . . . but sometimes it gets so full of Indians around here, I have to go down to the bunkhouse and just sit with Billy. He doesn't talk. (he starts out)

ALICE TIFLIN (rather sardonically): Billy doesn't—but I bet you do.

(Frederick stops) I'll bet you talk about San Jose and how you taught school there and maybe how much you could have made if you had gone into your father's business. (It's a pointed thrust)

Frederick walks out without answering her, showing his hurt by his elaborate covering of it. Mrs. Tiflin goes to the screen and watches him, and she looks a little sorry that she has stabbed him.

Alice walks out onto the porch and calls.

ALICE TIFLIN: What time do you think you'll be back?

Frederick stops in response to her call. Billy Buck stands nearby with the horses. Alice Tiflin walks into scene.

FREDERICK: Ought to be back before dark. I'll be in for supper anyway.

He kisses her, then goes to his horse. Frederick and Billy ride off.

INT. KITCHEN: (DAY)

It is late afternoon. The sun slants through the window and lights up the sink. Paddy appears in the window. Into the shaft of sunlight flies Paddy's lard pail lunch box. It BANGS against the sink and turns over on its side.

Mrs. Tiflin is busy at the stove. She jumps at the CLATTER of the lunch pail and turns quickly to see Paddy just disappearing from view.

ALICE TIFLIN: Paddy!

PADDY (reappearing): I'm just going to get some wood. . . . (He disappears again.)

Mrs. Tiflin goes over to the sink. She takes the lid off the lunch bucket and opens it. It is filled with an assortment of toads and grasshoppers, a few butterflies, and a grass snake.

Paddy pulls open the screen door with his foot and ENTERS, carrying an armful of wood.

ALICE TIFLIN (grimly): If you bring another toad home in that lunch box you'll go to school without lunch.

PADDY: Toad?

ALICE TIFLIN: And not only toads. I don't want any living thing in that lunch box. I have to boil it every day when you get through with it. Now go along out and feed the chickens.

For all the injury to his spirit, Paddy has not neglected to abstract a doughnut on his way out and since half of it is already in his mouth, he cannot answer. Paddy goes to the screen door.

LONG SHOT: A horse-drawn cart coming over the hill.

Paddy's grandfather sits in his cart. A shotgun rests between his knees.

He stops the horse, leaves the lines around the whip and climbs slowly down, bringing the shotgun with him.

CLOSE MOVING SHOT: PADDY AND THE GRANDFATHER.

GRANDFATHER: How are you, Paddy? Lead my horse. All the folks well?

PADDY: They're fine. I guess you got back just in time to come on a mouse hunt with me, sir.

GRANDFATHER: Mouse hunt? Have the people of this generation come down to hunting mice?

PADDY: No, sir. It's just play. The haystack's gone and I'm going to drive out the mice.

GRANDFATHER (seriously): I see. You mean you don't eat them or make clothes out of the pelts? You haven't come to that yet?

PADDY: The dogs eat them, sir . . . (then humbly) . . . It wouldn't be much like hunting Indians I guess.

GRANDFATHER (his face lighting up): No, not much. . . . But later, when the troops were hunting the Indians, killing the children, burning tepees, it wasn't much different from your mouse hunt. They didn't give them a chance. (Looking off): There's your mother.

Mrs. Tiflin is standing just outside the kitchen door. She waves and then goes to meet Grandfather in front of the house.

GRANDFATHER: I got to put my horse up. How are you, Alice?

ALICE TIFLIN: Why don't you let Paddy do it? I've got some tea for you. (calling off) Paddy, put up the horse and then get to your chores.

PADDY'S VOICE (o.s.): Yes, Ma'am.

Mrs. Tiflin and grandfather walk toward the house.

GRANDFATHER (exhaling loudly): I'm hungry. Driving out here got my appetite up. You know, I don't have as good an appetite as I used to, Alice. When we were crossing the plains, we all got so hungry every night we'd eat the buffalo meat before she got done. Where's the schoolteacher?

ALICE TIFLIN (She has been thinking of Frederick's reaction to these stories): Fred will be back for supper—and don't mention buffalo at supper. We have macaroni tonight.

EXT. RANCH—MOVING CLOSE SHOT

Frederick Tiflin followed by Billy Buck who has the pony in tow. The stubborn pony is giving him a bit of trouble. This does not keep Billy Buck from singing his favorite song.

BILLY BUCK (singing):

"From Castroville to Sotoville
From Sotoville to Natividad
From Natividad to Jolon—"

FREDERICK: We'll show him the pony after supper. I'm hungry. It'll keep till after supper.

The CAMERA PANS them toward the barn.

DISSOLVE TO;
INT. KITCHEN—SHOOTING TOWARD SCREEN DOOR

Frederick Tiflin and Billy Buck ENTER through the screen door.

ALICE TIFLIN: Did you buy anything at the auction?

FREDERICK: No! I nearly got stung on a horse. Billy stopped me.

Unconsciously Frederick counts the chairs as he dries his hands.

CHAIRS: Who's the extra chair for?

Grandfather enters the room with Paddy who carries a trophy from grandfather's room—a tomahawk.

GRANDFATHER (lustily): Billy stopped you, huh? Billy's a good boy.

FREDERICK (to Billy, who waits as usual): Sit down, Billy. Sit down.

Billy Buck is about to sit when, just in the nick of time, he sees the tomahawk lying on his chair. He pulls it out from under him and, before any questions are asked, Paddy takes it. His father glares at Paddy which elicits an explanation from Paddy.

PADDY: Grandpa loaned it to me for a while.

Frederick takes the tomahawk and hands it to Grandfather who plunges into conversation to change the subject. At the same time Mrs. Tiflin brings the food to the table and Grandfather strikes out with his hand like a snake for a plate of food. Grandfather goes right on talking and Frederick Tiflin shudders a little and looks at Alice Tiflin. She glares at him.

GRANDFATHER: I'm hungry. Driving out got my appetite up. I feel kinda like when we were crossing the plains.

Mrs. Tiflin shudders.

GRANDFATHER: Used to get so hungry every night we couldn't hardly let the meat get done.

Frederick and Billy and Paddy help themselves.

GRANDFATHER: I remember one time we run out of meat—

His voice drops to a curious low sing-song into a tonal groove the story has worn for itself. Frederick looks at his wife and finds no sympathy.

GRANDFATHER (continuing): There was no buffalo, no deer, no antelope, not even rabbits. The hunters couldn't even shoot a coyote. That was the time for the leader to be on the watch because the people began to get hungry, why they'd up and slaughter their team oxen. You see, the leader of the party had to keep them from doing that. . . . And I was the leader.

FREDERICK: You'd better eat. The rest of us are ready for our pudding.

A light of anger flashes in Mrs. Tiflin's eyes.

GRANDFATHER: I wonder—Did I ever tell you how the Piutes drove off the thirty-five horses of ours?

FREDERICK (desperately; still under the baleful eye of his wife): I kind a think you did. Wasn't it just before you got up to the Tahoe country?



Myrna Loy looks on as Louis Calhern spins a tale for Peter Giles.

GRANDFATHER (reacting to Frederick as a point-killer): That's right. I guess I must have told you. Well, anyway—

FREDERICK (squirming): You told it hundreds of times.

PADDY (excitedly): Tell about the Indians and horses.

Suddenly, he is kicked on the shin under the table by his father.

FREDERICK: I want to see you after supper.

Paddy relapses into misery, wondering what dreadfulness is in store for him.

ALICE TIFLIN: What's he done now?

FREDERICK: Never you mind. I've got business with him. (he rises)

As a change, the grandfather has been listening—or half-listening.

GRANDFATHER: Did I ever tell you how I wanted the wagons to carry long iron plates?

Paddy steals a long look at his father and decides the worst has already happened and that nothing he might do can make it any worse. He sets his chin and closes his mouth meanly.

PADDY: No, you didn't.

GRANDFATHER (his face lighting up brilliantly): Well—when the Indians attacked, we always put the wagons in a circle . . .

Frederick, at the door, angrily removes lantern, hanging nearby.

GRANDFATHER (continuing): I figured if we put iron plates down . . .

FREDERICK (interrupting): Well, Mister Big Britches, are you coming?

Paddy, like a condemned puppy, gets up and follows his father out the screen door. Frederick stops on the porch, framed in the doorway. He starts to light the lantern. Paddy looks for aid from Billy Buck.

The lantern is lit and Frederick exits with Paddy. Billy Buck is anxious to follow.

BILLY BUCK: Well, good-night.

GRANDFATHER (holding up his hand): Billy—That reminds me . . .

ALICE TIFLIN: Maybe you better tell it when you go down to the bunkhouse. Billy has to go.

BILLY BUCK: Thank you, ma'am . . . Good night.

He EXITS.

INT. BARN—(NIGHT) Frederick enters followed by the other two. Paddy and Billy Buck remain behind as Fred moves over to the box stall.

FREDERICK: Come here!

Paddy, fearing the worst, responds to his father's order and approaches the box stall. He looks into the stall and steps back quickly.

The red pony is looking at him out of the stall. Paddy's throat collapses in on itself and cuts his breath short.

FRED: He needs a good currying. And if I ever hear of you not feeding him or leaving his stall dirty, I'll sell him off in a minute.

Fred looks at Billy Buck who winks at him in approval. Paddy can't bear to look at the pony's eyes any longer. He gazes down at his hands for a moment, and then asks shyly:

PADDY: Mine?

Neither one answers him. He puts his hand out to the pony. Its grey nose comes close, sniffing loudly, and then the lips draw back and the strong teeth close on Paddy's fingers. The pony shakes its head up and down and seems to laugh with amusement. Paddy regards his bruised fingers.

PADDY (with pride): Well—well, I guess he can bite all right.

The two men laugh in reply. Paddy looks up at his father, trying to speak his thanks.

FRED (embarrassed): And no more Indians, Mister Big Britches. He EXITS from the barn.

PADDY (to Billy Buck): Mine?

BILLY BUCK (business-like): Sure. That is, if you look out for him and break him right like your father said. Of course, he's pretty young. Couldn't bear your weight for some time.

PADDY: When do you think I can ride him?

BILLY BUCK: Well, you aren't very heavy . . . Around Thanksgiving, maybe.

Paddy calculates the months on his fingers and then he sighs with resignation. He puts out his bruised finger again and this time the pony lets his nose be rubbed.

PADDY (taking a grown-up tone from Billy Buck): I guess I ought to have a carrot for him. (embarrassed again; slowly) There isn't a saddle?

BILLY BUCK (laughing): I forgot. Come along . . .

MOVING SHOT—BILLY BUCK & PADDY. Billy Buck walks to an empty stall and Paddy follows, still trying to look back at the pony. Billy Buck picks up a little saddle of red morocco leather and hands it to Paddy.

BILLY BUCK: It's just a show saddle. It isn't practical for the brush. It was cheap at the sale.

PADDY: Show saddle? (breathlessly) From a circus?

BILLY BUCK: Oh, I guess you might call it kind of a circus . . . Sure.

Paddy has difficulty in looking at the saddle and at the pony at the same time. His speech is paralyzed. He takes the saddle from Billy Buck's hands and walks back to the pony so he can see them both at once. Then he thinks of the greatest and prettiest things he knows. Then:

PADDY: If he hasn't got a name already, I think I'll call him Gabilan Mountains.

BILLY BUCK: That's pretty long for a calling name. Why don't you just call him 'Gabilan'? That means 'Hawk.'

PADDY: That'd be a good name. (stares fiercely into the pony's eyes) . . . (to Billy) Could I lead him to school, do you think, to show the kids?

BILLY BUCK: That pony isn't even halter-broken yet.

He EXITS, leaving the lantern burning.

CLOSE SHOT—A peep-hole begins to appear in the hay. Paddy's face looks out and watches the pony.

PADDY (very quietly, to himself, or to anybody who might want to hear him): I'll bring the kids to see him here. And, as though going off and on with his dreams, we FADE OUT.



RUSH RICHMOND was puzzled. He'd had a corker of an idea for a feature story for the school's monthly magazine—an article on the Indian whose picture appears on the Buffalo nickel. But Rush couldn't find out the name of the Indian! Neither the school library nor public library had the information.

"Why not write to our Senator, Arthur H. Vandenberg in Washington?" the school librarian suggested. "One of his assistants could phone the Library of Congress and find out."

Here's Rush's letter to Senator Vandenberg.

609 Sibley St., N. W.
Grand Rapids, Michigan
October 6, 1948

Senator Arthur H. Vandenberg
The Senate Office Building
Washington, D. C.

My dear Senator Vandenberg:

I am in the eleventh grade at Union High School and I am literary editor of our school magazine, the *Unionite*. I wondered if you would help me out with a problem that I can't find the answer to even in Ryerson Library. I spent three nights looking in the coin books and such and the librarian tried to but no luck.

I want to write an article for the *Unionite* about the Indian whose picture appears on the buffalo nickel but I don't know his name nor anything about him. Miss Ormsby, our English teacher, says that the Indian might be Chief Rain-in-the-Face but our history teacher doubts it. He looks a little like Chief Iron Horse whose picture I saw in a book on Buffalo Bill once. Will you tell me which? And, if not, who he is and something about him?

Yours very truly,

Russell H. Richmond, Jr.

If Rush expects Senator Vandenberg's secretary to understand what he wants to know, Rush has an immediate date with that business letter. It lacks the straightforward approach; it needs organization. Here are some steps to take in that direction.

1. *Make an outline of what you're going to say.* In outline form, Rush's notes boil down to three main ideas: (a) He wants to find out the name of the Indian on the buffalo nickel and some facts about him. (b) Why? In order to write a feature story for the school magazine. (c) Why can't he find

the information himself? It isn't available in the libraries of Grand Rapids.

2. *Have all the facts needed for the letter available.* What facts does Rush want to know about the Indian? His name—and what else? The tribe he belongs to? When he lived? What he did? Why he was chosen to have his likeness on a nickel? Rush should think out carefully exactly what he wants to know. Does he wish the Senator's staff to send him the answers to these questions? Or does he want to know the names of books and magazines where it can be found?

3. *Organize your material.* Rush has three main topics. He'll need at least one paragraph for each topic. He should decide which material to put in each paragraph and then discard the unnecessary material. (Senator Vandenberg probably isn't interested in the various guesses concerning the Indian's identity.)

Have one main thought in each paragraph. The first sentence should act as a headline for the paragraph. It flashes the main thought to the reader. The rest of the paragraph explains or develops that thought. Avoid long paragraphs like those Rush uses. In a letter several paragraphs of four or five lines each are easier to read than one or two paragraphs of ten or more lines each. On the other hand, avoid a long series of one or two-line paragraphs which gives a letter the appearance of an outline. Also, avoid long sentences like the one starting *I spent three nights, etc.*

Rush might begin the first paragraph: *Will you please help me to find out the name of the Indian whose picture*

appears on the buffalo nickel? That's a quick way to state the problem.

Check Your Letter

Here are some key questions to use in checking a business letter. Try them on Rush's letter.

1. *Does it fit the interests and needs of the reader?* Note that Rush is careful to use the correct salutation for addressing a U. S. Senator (*My dear Senator Vandenberg*). His closing (*Yours very truly*) is also correct. Another good choice would have been *Respectfully yours*.

2. *Is the letter clear?* Is the chief purpose of the letter headlined? Are the sentences and paragraphs clear? Whom is Rush talking about when he writes *He looks a little like Chief Iron Horse*. . . ? The Indian, of course. But the *He* refers directly to the words, *our history teacher*. What does this sentence mean? *And, if not, who he is and something about him?*

3. *Is the letter concise?* Does it say just enough and then stop? Is it repetitious? Does Rush use simple words rather than \$10 synonyms?

4. *Is the letter courteous?* Rush is courteous but he might have added a closing paragraph saying, "I shall appreciate any information you can give me."

5. *Is the letter complete?* No. He doesn't make plain exactly what he wants to know in addition to the Indian's name.

6. *Is the letter correct?* Are there mistakes in grammar, spelling, punctuation, or English usage? Is *would you help me out* good English? What about *coin books and such*? What does the *to* mean after the words *the librarian tried*? If it means *also*, the *too* should have *two o's* in it. What other errors do you find?

Did Rush take care to use a complete heading? *Introductory address*? Is the set-up of his letter correct?

7. *Is the letter attractive in general appearance?* Is the letter laid out attractively? Are the margins wide enough? Are the paragraphs spaced to stand out? Is the typing regular and even? Is the letter's overall impression favorable?

Rewrite the letter to Senator Vandenberg, using the key questions as guides.

Mission to Guayaquil

For sometime after he became President, Theodore Roosevelt was pestered by a persistent office seeker who simply would not take "No" for an answer. Roosevelt finally offered him the post of consul at Guayaquil, Ecuador.

"How do you pronounce that?" asked the new appointee.

"I'll be hanged if I know," replied Roosevelt. "That's why I'm sending you—to find out."—*Friendly Handshake*



Bo Brown in *Saturday Review of Literature*
"The employment situation is easing up. We'd better learn to type."

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Test Your READING SKILL

D Did you only skim the surface of "The Red Pony" (page 12)? Or did you dig down to get all the richness of the plot and the writing?

Scripts of movies, radio shows, and plays make easy reading—so easy, in fact, that you may whiz through them without really understanding everything you're reading. That needn't happen, though, if you remember to keep alert for two sets of hints: (1) the ideas suggested in the author's stage directions; and (2) the full meaning of all the characters' dialogue.

Using "The Red Pony" as an example, let's investigate this business of making the most of every hint as we read a script.

1. *First let's practice with the author's stage directions.*

Read each of these questions carefully. If you do not remember the set of directions referred to, skim through the script until you find it, so you can refresh your memory with a second reading. Check the answer which you believe is right.

(a) Do you remember the directions which describe Alice Tiflin's hands as she prepares breakfast? What do you think they indicate: (1) that she is impatient to get breakfast over with; (2) that she is annoyed because Fred and Paddy are late; (3) that she is an experienced homemaker who enjoys her work?

(b) Do you remember the directions which describe Billy Buck as he enters the house for breakfast? What do you think they indicate: (1) that he is a not-very-intelligent "hick" ranch-hand; (2) that he is a capable, independent worker, but is somewhat awed by his

employers; (3) that he dislikes the family?

(c) Do you remember the directions describing Fred as he writes the check for Billy? What do you think they indicate: (1) that he enjoys playing "businessman"; (2) that he's trying to "stall off" writing the check; (3) that he wants to impress Billy?

(d) Do you remember the directions describing Paddy's emotions just before he asks Billy what he's going to do with Rosie's colt? What do you think they indicate: (1) that Paddy didn't like to pester grown-ups with his questions; (2) that Paddy wanted a horse so urgently that he was almost afraid to even discuss the matter; (3) that Paddy knew it was rude to interrupt a conversation?

(e) Do you remember the directions which describe Paddy's face just before he asks his grandfather to go on with a story which his father has been trying to avoid? What do you think they indicate: (1) that Paddy is making fun of his grandfather; (2) that Paddy resents his father's habit of repressing Grandfather; (3) that Paddy wants to postpone an unpleasant talk with Fred?

2. *Now you're set to tackle these questions which are based on the dialogue in "The Red Pony."*

Each of these questions refers to one or several speeches pointing up a significant detail of the plot. You should be able to remember the gist of these speeches without referring to the script. These are the sort of speeches which you should automatically underline in your mind as you read them.

(a) Do you remember the brief scene between Fred and Alice, just

after Billy and Paddy have left the breakfast table? What remark of Fred's gives you the hint that ranch life doesn't make him very happy?

(b) Do you remember the brief scene between Billy and Paddy, just after breakfast? What speech of Billy's suggests his sympathy for, and understanding of, Paddy?

(c) Do you remember the scene between Alice and Grandfather, just after his return to the ranch? What does he say that sums up his attitude toward Fred?

(d) Do you remember the scene where Fred shows the pony to Paddy? What speech of Fred's shows that he would be embarrassed by Paddy's thanks?

3. *These are fact questions based on the plot of the script.*

(a) Did Rosie belong to Billy Buck or Fred Tiflin?

(b) Does Paddy fit the picture of a "typically tomboyish" small boy, or is he the "little gentleman" type? Give two reasons to prove your answer.

(c) What was the great event in Grandfather's life?

(d) Why did Grandfather get on Fred's nerves?

(e) Did Alice realize that Fred didn't feel completely "at home" on the ranch? Name at least one specific point to back up your answer.

4. *These are thought-and-discussion questions on the script:*

(a) Do you think that Fred was an unsympathetic father?

(b) Do you think that Alice was too stern with Paddy?

(c) Do you think that Fred had a right to be jealous of Paddy's closeness to Billy Buck?

(d) Do you think that Paddy wanted a pony more for the sake of impressing his "gang" than for the sake of owning a horse?

(e) Do you think that Fred was justified in feeling irritated with Grandfather's stories?

Answers in Teacher Edition



TIPS ON READING

WHAT'S the point in a paragraph? That's our problem for today.

You've already learned how to read phrases (*Practical English*, September 22) and sentences (*Practical English*, September 29). You've discovered that as you read a phrase, you receive an

idea; and that as you read a sentence, you receive a number of related ideas which add up to a logical thought.

Paragraphs contain related ideas, too. Your job, as you read a paragraph, is to discover the relationship between the ideas presented in the various sentences of that paragraph. Learn to ask, "What's the point of this paragraph? What do the ideas add up to?"

Let's say that you're reading a short article about a knitting machine. Perhaps the first paragraph gives you details about the machine's appearance; that's a *description* of the machine. The next paragraph may tell you the function of each part of the machine; that's

an explanation of how it works. Paragraph three may begin by stating facts about the machine's product, and may end with the claim that this is the best knitting machine on the market; that's an *argument* in favor of the machine. Perhaps paragraph four discusses the product of another type of knitting machine; that's a *comparison* between the two machines. Perhaps the last paragraph tells you a story about a manufacturer who saved money by using the first type of machine; that's an *illustration* of an idea presented in a previous paragraph.

Now that you've analyzed each paragraph (Concluded on page 18)

LEARN TO THINK STRAIGHT

HAVE you read the Russian writer Chekov's story called "The Darling"? It's about a girl who always looked so happy that people called her "The Darling." But "The Darling" had no ideas of her own. If she had been talking with actors, in the market the next morning she would tell her friends that everyone should go to the theatre more often. But when "The Darling" had been with people who disliked the theatre, she would tell her friends in the market that going to the theatre was a great waste of time and that they'd be better off at home.

"The Darling" always took someone else's ideas for her own. If you had asked her *why* she thought this way or that way, she could only have answered, "Because dear So-and-So thinks that way."

Don't you feel sorry for "The Darling"? You feel sorry for her because she *couldn't think for herself*.

You have probably never known anyone so childish, but you've heard people who *sound* as childish as "The Darling." Some people *can*, but *don't* think for themselves.

Do you know anyone who decided to take a certain course in school just because a friend was taking it? Or someone who voted for Janet because Pete said he was going to vote for Janet? Ask your friends who are wearing buttons for the Democratic, Republican, States' Rights, or Progressive parties just *why* they chose to wear those particular buttons.

The question "Why?" is very important. A fellow who borrows ideas he overhears another make won't be able to give a good answer to, "Why do you think so?"

But Roger Jarvis, who goes to the other extreme and ignores everything anyone else writes or says, can't tackle the question "Why?" either. Roger avoids reading newspapers, books, or magazines; and he closes his ears when a discussion starts on the radio or among friends. Instead of copying the ideas of others, Roger has no ideas at all. He hasn't any facts and opinions to think about.

Finding facts is a big job. How expert are you at it? Do you read newspapers, magazines, and books and do you listen while others tell of their experiences?

(1) Can you tell a fact from an opinion? Which of these statements is a fact, which an opinion: *Frenchmen are more friendly than Englishmen?* Or

France is smaller than State of Texas?

(2) Are you careful to check whether the source of a "fact" is trustworthy before you accept the fact? Which of these sources seems more reliable on the subject of education: *Encyclopedia Britannica?* Or a *golf champion?*

Finding opinions of qualified persons is also important in making up your mind. But reading — and listening to — opinions doesn't mean copying these opinions. What the "authorities" think about the facts should simply make you take another look at them and think harder.

(1) Do you have the habit of finding out whether an opinion belongs to an authority or not? What is an authority: *A person who has studied a subject until he knows more than the average person about it?* Or *a person who writes or talks a great deal about a subject?*

(2) Do you give more attention to the opinion of an authority than to other opinions? Whose opinion about the way to catch fish should be most valuable: *That of a man who earns part of his living fishing with a rod like yours?* Or *that of a friend who caught a big fish yesterday?*

One sign of an intelligent person is his ability to answer the question "Why?" with reasons which show that he has been thinking for himself.

Tips on Reading

(Concluded from page 17)

graph, where are you? You're sitting pretty — with a clear understanding of the author's facts and opinions. You've added up the ideas to form a complete picture. Without this paragraph analysis, you'd have only a fuzzy idea of gadgets, gimmicks, factories, and manufacturers.

Don't worry if this paragraph analysis slows down your reading at first. It probably will, for you may have to study each paragraph (after you've read it) to decide whether its pattern is *descriptive*, *explanatory*, *comparative*, etc. But these patterns will quickly take shape in your mind. You'll soon recognize, as you read, the relationship between the sentences in a paragraph. That's your big hurdle in improving your paragraph-reading.

You'll find it easier to get over that hurdle if you begin by practicing these paragraph-exercises. Read carefully introduction to each exercise; be sure to follow the directions.

I. Fiction writers often describe things without telling you, point blank, what they're talking about. They depend on details to build up in your

mind an impression of a person or a place. The following paragraph — though short — could quickly set for you the scene of a short story. Read the paragraph, watching for details; then fill the blank space with the name of the place where the story occurs.

"Are you hurt, Dan?" cried Sally in distress. Her brother lay in a clump of cactus, and Selim, his high-spirited horse, was prancing off across the hot sand.

II. In writing about a person, an author may tell you anecdotes which illustrate his character traits. Often it's up to you to figure out the character's personality, instead of being told "This person was kind," or "This person was cruel." Read this anecdote about young Abe Lincoln; then check the character trait which you think it illustrates.

"We're not *real* movers," young Abe insisted, as he loaded the wagon with household goods. Trying to cheer up his stepmother, who was unhappy about leaving her friends, Abe continued, "Why, I heard of a family who moved so much that whenever their chickens saw the oxen being hitched up, they just lay down on the ground with their legs

crossed, waiting to be tied up and loaded into the wagons!"

- a. courage — c. thriftiness
- b. honesty — d. humor

III. Now try your hand at analyzing a paragraph on your own. Read the following paragraph, and answer the questions about it.

While hares and rabbits look alike, there are many differences between them. Hares are larger than rabbits. Their feet and ears are longer. Hares do not dig burrows or live in groups, as do rabbits. Most of the species of hares are born open-eyed and with coats of fur. The offspring of true rabbits, protected by the burrow, are born blind and hairless.

a. What is the pattern of this paragraph? (Review the five paragraph patterns mentioned in the beginning of this article.)

b. What is the most important sentence in this paragraph?

c. Did you have any idea, before finishing the paragraph, of what its pattern would be? How did you know?

d. In what way are hares and rabbits alike?

e. List the differences between hares and rabbits.

Answers in Teacher Edition



PRACTICE MAKES PERFECT



Vol. 4, No. 3, October 6, 1948

NAME _____

CLASS _____

Watch Your Language!

Yesterday I went to the movies to see Judy Garland in my new tweed suit.

Now that was sweet of Judy, wasn't it? To wear *your* new tweed suit in her latest picture! Most actresses would wear some devastating number especially designed for them by a Hollywood designer—but not good old Judy! She's no snob, so she wears *your* tweed suit in her new movie.

How did this happen? You can guess, can't you?

You did it—with your own little grammar hatchet!

What you meant to say was:

Yesterday I went to the movies in my new tweed suit to see Judy Garland. (You could have made the sentence still clearer by saying: *Yesterday I wore my new tweed suit and went to the movies to see Judy Garland.* But at least we've taken your suit off Judy in our correction!)

You know what the trouble was, don't you? That old *misplaced modifier* we talked about last week—only this time it isn't a participial phrase. It's a prepositional phrase: *in my new tweed suit*.

Even if it isn't the same kind of trouble-maker (as last week's) it's the same kind of trouble. The sentence sounds silly because the modifier (*in my new tweed suit*) was misplaced. When you placed the modifier near *Judy*, you made it appear that she was wearing the suit.

Prepositional Phrases

Prepositional phrases are easy to spot, because they're introduced by words like *in, at, under, on, etc.*—which are prepositions. The preposition and its object (a noun or pronoun) make up a prepositional phrase—like this: *at* (preposition) plus *the fountain* (object) equals *at the fountain* (prepositional phrase).

All you have to remember about prepositional phrases (once you've learned to recognize them) is to put them where they belong—as close as possible to the word or words they modify (or explain). Here are some of the most common prepositions:

above	below	for	on
after	beside	from	over
among	between	in	to
at	by	into	under
before	except	off	with

Now see what you can do with these sentences. If the sentence is correct, mark it C. If there is a misplaced prepositional phrase, mark the sentence W and rewrite the sentence in the space below, placing the modifier where it belongs. Two points for each. Total, 20.

(Continued on page 20, column 1)

Are You Spellbound?

How's that eye of yours today? We mean that "spelling eye," of course. Are you getting *the new*—the better—look at words these days? Let's see.

A. You're supposed to have *looked hard* at all of these *ance-ence* and *ant-ent* words before—in the lists we've given you in the past two issues. Now see if you can fill the blanks with the correct letter—either *a* or *e*. One point for each. Total, 20.

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|---------------------|---------------------|
| 1. confid_____nt | 11. annoy_____nce |
| 2. abund_____nce | 12. influ_____nce |
| 3. acquaint_____nce | 13. magnific_____nt |
| 4. admitt_____nce | 14. import_____nt |
| 5. excell_____nt | 15. pres_____nce |
| 6. depend_____nt | 16. refer_____nce |
| 7. dist_____nt | 17. prud_____nt |
| 8. independ_____nt | 18. preval_____nt |
| 9. innoc_____nt | 19. eleg_____nt |
| 10. observ_____nt | 20. rever_____nt |

My score _____

Did you know—or did you guess? If you *guessed* the spelling of any of the words in that quiz, better find out the correct spelling and write out each word three times; then close your eyes and try to see—in your mind's eye—what it looks like. That's the way to lick them—and you'll do it in time.

Watch the Ending!

Now let's take a few more of those *ary, ery* words that we started on last week. Look *hard* at the endings!

Ary		
boundary	elementary	literary
ordinary	voluntary	
Ery		
artillery	discovery	recovery
millinery	mystery	

(Continued on page 20, column 2)

(Continued from page 19, column 1)

___1. I ordered a sundae from the boy with chopped nuts and whipped cream on top.

___2. I'd like to buy something for a boy that isn't too expensive.

___3. Take two of these pills before retiring in a cup of lukewarm water.

___4. The infantry company was caught between the enemy's two battalions.

___5. Fergusen reached out to her as he walked to the door with his bandaged arm.

___6. Aunt May kissed me as I was leaving this morning on my cheek.

___7. The waiter spilled coffee on the suit I had just bought with a sudden jerk.

___8. When he wished to call "time out," the captain signalled to the referee.

___9. Tiger killed the cat while she was eating supper in a fit of anger.

___10. The guests gobbled up the cake that I had made in a few seconds.

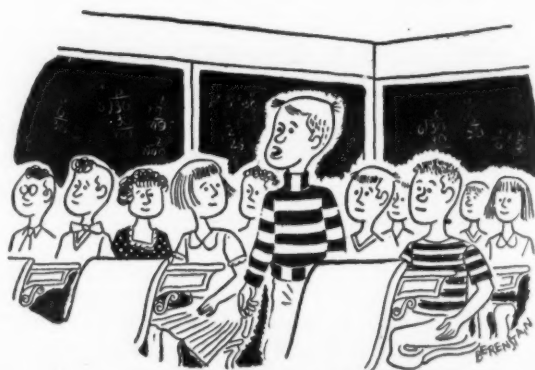
My score _____

(Continued from page 19, column 2)

B. Ready, now, for a test on those words and some we gave you last week? Okay. In each of the following sentences there is a word ending in either *ary* or *ery*. If the word is correctly spelled, mark the sentence C. If the word is incorrectly spelled, mark the sentence W and write the correct spelling of the word in the space at the end of the sentence. One point for each. Total, 20.

- ___ 1. Did you write your summery of the books?_____
- ___ 2. Bribery is a crime._____
- ___ 3. He joined the artillery._____
- ___ 4. I think I'll go to a millinery school._____
- ___ 5. This test really is nessessary._____
- ___ 6. My favorite reading is a mystery._____
- ___ 7. Our town has a voluntery fire department._____
- ___ 8. It happened when I was in elementary school._____
- ___ 9. When did you make this discovery?_____
- ___ 10. The ordinary man would make that mistake._____
- ___ 11. Flattery is the art of the fool._____
- ___ 12. Go to the corner stationary store._____
- ___ 13. New boundery lines for Europe are being discussed._____
- ___ 14. The life of a literary man isn't easy._____
- ___ 15. Celary stalks are usually green._____
- ___ 16. Are you afraid to walk past a cemetary?_____
- ___ 17. She belongs to the ladies' auxilliary._____
- ___ 18. That store sells the best stationary._____
- ___ 19. Buy a good dictionary and use it._____
- ___ 20. Deaths are reported in the obituary columns._____

My score _____



Berenstain in Saturday Review of Literature
 "Boid, B-I-R-D, boid."

Sign Language

Before we go any further into punctuation, let's take up three of the simplest marks of punctuation. They're the easiest to learn and they won't give you much trouble. Here they are

The period (.)

The question mark (?)

The exclamation mark (!)

The *period* is used at the end of sentences that make simple statements (we call these *declarative* sentences) or at the end of sentences that issue commands (we call these *imperative* sentences).

Declarative: It is raining.

Imperative: Shut the door.

The *question mark* is used at the end of a sentence that asks a question:

Where has my little dog gone?

The *exclamation point* is used after expressions of (or sentences expressing) joy, pain, excitement, surprise, etc.:

What a life!

Ouch!

Too simple for words, you say! It's true that these three marks of punctuation aren't difficult, but be sure you treat them with care and respect. They're very expressive—as this story will prove.

Sam Dowling was a traveling book salesman. His employer had heard nothing from Sam for weeks, so he sent Sam this telegram: ?

Sam's answering telegram was: !

The boss was delighted because he knew that Sam was selling a lot of books.

How could they carry on a correspondence with punctuation marks?

The employer's ? meant, "How are you doing, Sam?"

Sam's ! meant, "Terrific, Boss!"



George Clark. News Syndicate Co., Inc.

"Dad, it would cost only a nickel to call Marge and get the answers to my homework. Isn't it worth that?"

Uses of the Comma

What's wrong with this sentence?

When Jim wants to eat the gray-haired waiter will serve him.

As you read that sentence, what was your first reaction? You thought that Jim was going to eat the gray-haired waiter, didn't you? Then you stopped in the middle of the sentence because you weren't sure you'd read it correctly. You started again and read it this way:

When Jim wants to eat (pause) the gray-haired waiter will serve him.

That pause after *eat* made the sentence clear, didn't it? And that's exactly why commas are needed in writing—to tell the reader to *pause* before he gets himself tied in a knot.

Next time we'll talk more about the uses of the comma. Right now try this quiz. If the sentence is correctly punctuated, mark it C. If the sentence needs a comma, mark it W and write in the space following the sentence the word that comes before the comma. Two points for each. Total, 30.

- _____ 1. If it rains, I'll stay at home. _____
- _____ 2. When it rains cats and dogs take shelter. _____
- _____ 3. When it rains cats and dogs people take shelter. _____
- _____ 4. If you smoke the principal will punish you. _____
- _____ 5. Whenever you come back the car out of the garage. _____
- _____ 6. While I was hammering my grandma appeared at the door. _____
- _____ 7. As I was bathing my dog broke his leash and went dashing after a cat. _____
- _____ 8. In the spring, doctors prescribe tonics. _____
- _____ 9. Although I like to saw my mother doesn't like the noise. _____
- _____ 10. When I sit down at the table just to nibble my leg begins to ache. _____
- _____ 11. When the sun rises, the valley is beautiful. _____
- _____ 12. As the sun set up the hill he came. _____
- _____ 13. Since there's no help, let us part. _____
- _____ 14. Because I don't like to shave my father gave me an electric razor. _____
- _____ 15. While I am away, I expect you to work hard. _____

My score _____

Shop Talk

"I'm in *arrears* with all of my work," Maybelle, the new stenographer, explained to her boss. "I guess I have no *assets* for typing. My nerves are positively *defrayed* and my brain is *defunct*. For one thing, no one in this office has any *depreciation* for the amount of work a girl does. Sure, they hand you a *bill of sale* when they hire you, but the *disbursements* on pay day don't indicate that a stenographer has to have a lot *overhead* to do the job. I *speculate* that I'll go back to the employment agency and make a *requisition* for another position. Good-bye."

Maybelle's obviously not "cut out" for office work. True, she has managed to pick up a few office terms, but what she does with them is another thing! Here's what her business terms really mean:

arrears—that which is behind in payment or remains unpaid.

assets—anything of value, owned by a person, firm, or estate. Those which can be used repeatedly—land, machinery, buildings—are *permanent* (or *fixed*) *assets*. Others—cash, or materials which can be converted quickly into cash—are called *liquid* (or *current*, or *floating*) *assets*.

bill of sale—a paper which transfers the title to property.

defray—to pay for something.

defunct—no longer doing business.

depreciation—decline in value due to wear and tear.

disbursements—funds that have been paid out.

overhead—general expenses of business—rent, office expenses, taxes, etc.

requisition—list of articles wanted.

speculate—to engage in a risky business deal in the hope of making a large profit.

• • •

Now see if you can fill in the blanks in the following sentences with terms taken from the list above. One point each. Total, 10.

1. We must cut our _____ if we want to make a profit.
2. Ask Mr. Jay to sign this _____ for office supplies.
3. A tenant in _____ on his rent may lose his house.
4. _____ for the month were greater than income.
5. The firm will _____ all transportation costs.
6. The _____ on my jalopy is terrific.
7. Don't write them. That company is now _____.
8. Have you the _____ for the property we bought?
9. The firm's chief _____ are a formula for soap.
10. Try to make a profit, but don't _____.

My score _____

My total score _____

Answers in Teacher Edition

It's Just the Opposite

Today's puzzle is full of short, easy words. Just to make things more interesting, in some of the definitions we're asking you to think of the "opposite of" certain words. These "opposites" are called *antonyms*. (Where did we get that one? From the Greeks: *anti*, meaning opposite, plus *onyma*, meaning word.) If we ask you for the "opposite of" *sweet* and you write down *sour*, you will have written down an *antonym* of the word *sweet*. All clear?

There are 36 words in this puzzle. Count 3 points for each word and, if you're a perfect "puzzler," you'll roll up a total score of 108!

The answers are in the Teacher Edition of this issue. Next week they'll appear on this page.

1	2	3	4		5	6	7	8
9					10			
11					12			
13				14			15	
		16	17			18		
19	20		21			22	23	24
25		26			27			
28					29			
30					31			

ACROSS

1. The high _____-of-living.
5. To pass through a sieve.
9. Opposite of "unable."
10. Solo, duet, _____, quartet.
11. Opposite of "dull."
12. Merit, deserve.
13. Watch closely.
14. "It's either this _____ that."
15. Objective case of first person singular.
16. Arranges, designs.
19. Cent (*abbrev.*).
21. A letter of the alphabet.
22. An article of clothing seldom worn by high school students.
25. Opposite of "wet."
27. Healthy; robust.
28. One part of your breathing apparatus.
29. Combine this with 28
30. Measure; allot.
31. Hurried, hastened.

DOWN

1. "Let them eat _____."—*Marie Antoinette*.
2. Follow instructions.
3. Slumber.
4. A decade equals _____ years.
5. Severe, strict.
6. _____ Gershwin; wrote lyrics for his brother's melodies.
7. Opposite of "unsteady."
8. A vocal or musical sound; the particular shade of a color.
14. Stupid, clumsy fellow.
17. Shelf.
18. Opposite of "blunt."
19. Opposite of "stormy."
20. Opposite of "false."
23. Fragrant wood of an East Indian tree.
24. Care for.
26. Interest (*abbrev.*).
27. Possessive case of third person singular (*masculine*).

My score _____

YOU WROTE IT!

HERE are a few selections from our file of "budding authors" among you *Practical English* readers. We hope you enjoy them and that they prompt you to send samples of your own writing to us. Address "You Wrote It," *Practical English*, 7 East 12th St., New York 3, N. Y.

Have you ever "teamed up" to turn out a piece of writing, pooled your ideas with your friends' ideas for a poem, a skit, or a story? The students of class 8 BR at Straus Junior High School (Brooklyn, New York) tried teamwork and the result was this "cooperative" poem, "Noises We Like." Each student in the class contributed at least one idea to the poem. Notice the rhythm of each line, the rhyming within lines, and the use of *onomatopoeia* (words that imitate the sounds they describe).

Noises We Like

Most people hate noises,
But a few like them indeed.
Howling, screaming, clicking,
Crying, laughing, walking.
These noises some people need.

These be noises one class likes:
The crack of the bat on the first day of spring,
The click of the camera shutter,
The scratch of a pen when writing to a friend,
My dog's bark when he comes to meet me,
The breaking of Rockaway waves at the beach,
The ticking of a clock old and dear,
The beating of drums at a parade,
The tap-tapping of a long-wanted typewriter,
The backfiring of a car and the shot of a gun,
The clatter of hoofbeats in the city's streets,
The hoot of a train whistle coming round the bend,
The crunching of a dollar and the jingling of a coin,
The light pitter-patter of the rain against the pane,
The chitter-chatter of people in the street,
The gurgle of a baby in the cradle,
The chirp of the sparrows around a crust of bread,
The thump of my heart at report-card time,
Roller skates whizzing along pavement streets,
The sound of electricity when I comb my hair,
The crashing and slashing of lightning to earth,
The hiss of a radiator on a cold winter day,
The crackling of an autumn bonfire,
The moo of cows grazing in the field,
The words of a baby who has just begun to talk,

The dancing ivory under the fingers of a "boogie" player.

Hundreds of other noises
Can be acclaimed,
But hundreds of others
Cannot possibly be named.

Marilyn Maier's essay discusses a personal problem with neat flashes of "dry" humor. Notice Marilyn's competent handling of language: her varied sentence structure and excellent vocabulary. (Don't feel ashamed if you have to reach for the dictionary!)

On Being Tall

As far back as I can remember, I have always been a little above the average human being. Now do not misunderstand me; this statement is not an expression of self-glorification or conceit. Rather, it refers merely to the magnitude of my physical stature.

My height is somewhat of a phenomenon since its cause is obscure. Neither of my parents is excessively tall. Therefore, the only conceivable explanation of my rapid growth is the abundance of vitamin-pill samples which my pharmacist father fed me.

Being tall has not been without its advantages for it has brought me many personal glories and public recognitions which mere mental perseverance could never have won for me. In kindergarten I was chosen Queen of the May because my height gave me the most regal appearance of all the five-year-olds in the class. All through grade school I stood at the head of the physical education line, a position for which only a very few faithful Wheaties eaters dared compete with me. Whenever a play was given I was always assured of a part—usually "mother" or "teacher" or "grandmother," but indisputably a part.

When I entered my teens I discovered another "advantage" of height. I was told that it commands attention and interest. However, I was somewhat disillusioned on this point, for the only people who seemed to pay any attention to my stature were not those dashing eighth-grade boys whom I wished to attract, but my parents' friends who often stopped me on the street to say in their most patronizing tones, "My, my! Aren't you getting to be a big girl! Why I remember when you were only *this* high! I'll bet you're as tall as your mother!" Meanwhile I forced an awkward smile, and timidly ventured that I was *taller* than my mother.



For many tall girls, the biggest problem is to find a man tall enough to sufficiently dwarf themselves. I have never let myself be troubled by such superficialities, but for the girl who bases her romance on conventionally accepted appearances, the field is considerably narrowed down, since American manhood is not noted for its excessive height.

Through experience I have learned that it is the girl of better-than-average height who can dress most strikingly. However, she has also suffered during the recent revolution in dress lengths, for she, unlike the short girl, has not had any turned-up hems to let down, and consequently has had to add to her wardrobe instead of remodeling it.

The most obvious difficulty of being tall has been injected into so many slapstick movies and comics that it is exaggerated far beyond its deserved proportions. It is, namely, the bumping of one's head on low tree branches, overhanging scaffolding, taut clotheslines, et cetera ad infinitum. The tall person may overcome this threat to his life and physical well-being by employing the simple device of ducking his head, which requires much less energy than the telling of a joke about such difficulties.

Now that many of my formerly short friends have surpassed me in height, I have begun to miss the distinction which my stature once won for me. I am now a mere five feet, seven inches—a vast departure from the six-foot Conover models and the "Long-Stemmed American Beauties" of Diamond Horse-shoe fame. Perhaps I shall have to try doing stretching exercises and wearing elevated shoes and stovepipe hats in an attempt to regain my lost height, and therewith my only claim to fame.

Marilyn Maier

Winona (Minnesota) Senior High School

Owen Vaught's flair for overstatement is the basis for the humor in his duck-hunting tale. You might be interested in contrasting the slapstick infor-

mality of his style with Marilyn Maier's precise prose.

The Ducks and I

You're invited to go on a duck hunting trip. All ready? Here we go! Hear that hideous ringing? It's one o'clock in the morning. That is just the start. Of course you just crawled in an hour ago, since you didn't get your stuff together until midnight. But come now, bounce out of bed! Slap your feet on that ice-cold floor. Slip into that nice itchy woolen underwear.

You force down a stack of undercooked hotcakes, some soggy toast and a gallon of luke-warm coffee. Then beat

your chest and grin. After all, a duck hunter is the rugged outdoor type.

Ah! In strolls your partner. "What a beautiful morning," he beams. You beam too, adding, "If it doesn't clear up ——" See? You can match his act anytime.

Heaving and grunting, the two of you struggle to get that featherweight duck boat on top of the car. Yeah, "featherweight." Eight men could handle it with ease. And, ah, that delightful little trickle of ice water down your neck — s-o-o-o-o-o refreshing.

Now you're ready for that fifty-mile drive to that good spot nobody else knows about. What's that? You're

soaked already? Oh, come now, you're hardly even damp — yet!

Jump in the car now, and let's be off. Look at that freezing rain beating against the windshield. Here, don't turn that heater on. Want to go soft? Listen to the mud beating against the fenders. Not enjoying the ride? Relax, relax! You'll soon be out there. It's irritating, of course, to be inside a car with weather like that going on outside, but wait awhile.

At last you're groping your way out into the dark waters of the marsh. Rain is driving down in buckets. You've fallen flat in the mud six times, getting the boat into the water. The water has gone over your boots twice. In the darkness, you lose an oar. Here! Put down that flashlight! Wanna scare the ducks?

Off in the east a pole of light climbs the sky. This is zero hour. Qua-a-k, Qu-a-ak. Woops! You grasp your call and answer. Dead silence. Your pulse races. Wham! Boom! Bang! Blooey! Pellets woosh through the grass over you. A tremendous barrage thunders from every side. You're surrounded. Light comes up swiftly. Timidly, your partner and you sit up. You scan the horizon: not a feather is showing, not even a blackbird. But all around you are human heads — many, many heads — also the same horizon.

You slowly sink back. . . .

Finally noon comes. The sun has been blazing down on you for hours. Flies light on your face in herds; mosquitoes bore holes in you. You and your partner hate each other.

You munch a soggy sandwich. If you could only get off that long underwear. You slowly roast through the long afternoon. Your head is splitting, eyes on fire. Now and then a wedge of ducks comes in from the fields. Low? Nope. About a thousand yards high. Do they circle and look at your decoys, even wiggle a feathery ear at your duck calls? Nope. They sail right on.

You sit, and sit, and sit. Night comes, and darkness. At last you begin the wet and tedious job of gathering the decoys. Your partner bends down and drops his hat in the water. He fishes it out and holds it up glumly. You look at him. He looks at you. You both say the same thing at the same time, "Ducks! I hate 'em."

Owen Vaught

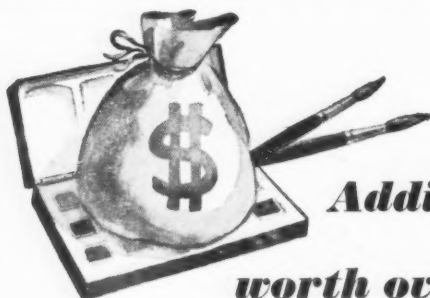
Sparks (Nevada) High School

Here's an amusing "bit of a poem":

There isn't much to say
About "The New Look" anyway;
But from her shoes
Up to her hat,
There isn't much
To whistle at!

Isabell Pultar

Eaton Rapids (Mich.) High School



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**Chip had deliberately disobeyed the coach's orders
and the quarterback's signal. Would it mean suspension?**

Touchdown Pass

By Clair Bee

CHIP HILTON and Speed Morris were sitting side by side in the dressing room furiously lacing on their cleats. As the Valley Falls players finished dressing they climbed the stairs to the gymnasium. This was the day of the Hampton game. Everyone was excited; in a hurry to get going.

Speed winked at Chip and grinned. "This is it, kid!" he said. "Boy, oh boy, this is *the* day."

In the big gym the players were assembled on the bleachers. Game day was the one day of the week that Coach Rockwell permitted football cleats on the basketball floor. The boys had tiptoed across the sacred wax and seated themselves in front of the blackboard. Coach Rockwell was half sitting on a little table, and Bill Thomas and Chet Stewart were standing nearby.

Old Pop and Dink Davis came pumping up the stairs. Dink was the head cheerleader. In accordance with Valley Falls tradition, the captain of the team was elected just before the first game of the season. Dink wanted to carry the result of the election out to the stadium.

"All set, Coach," Pop breathed, "everybody's out!"

Coach Rockwell was serious. "All right now, boys, let's have a little quiet. This is our first game and the day we elect a captain to lead us on the field. Chet, suppose you and Bill each take a piece of chalk and act as recorders. Got paper and pencils, Pop? Swell! Pass them out!"

"Now, boys, don't forget, selecting a captain is an important matter. A good captain is a coach on the field. He must be able to accept responsibilities and make decisions. Don't vote for someone just because he is your friend or a good fellow. Choose someone who will make a good leader."

"All right, let's have the votes. Remember — one vote, one count, that's all. There's no second voting. Make it snappy! Keep your vote to yourself; collect the votes, Pop."

Chip quickly wrote "Morris" and handed the slip of paper to Pop. Then, while he waited, he considered the candidates. There were only four letter men. Speed, Biggie, Ted, and himself.

This is chapter 6 of *Touchdown Pass*, a full-length football story by Clair Bee, Coach at Long Island University, just published by Grosset and Dunlap, Inc. Price 75 cents.

And of the four, only Ted Williams was a senior. Speed, Biggie, and he were juniors. Ted might get it. But he was too quiet. Boy, what an honor! I wish . . . "It'll be Speed, though" he whispered half aloud. Soon all the slips of paper were piled on the little table. Pop glanced at each one as he handed the slips of paper to Coach Rockwell who called out the names.

The first vote was for Morris; so were the second and the third. The next vote was for Hilton. Chip's ears burned. Then came two votes for Badger and one for Soapy Smith.

"Who did that?" Soapy growled belligerently.

"Hah," hissed Red Schwartz. "Ha! As if you didn't know."

Three votes were tallied for Biggie Cohen and one for Williams. Another for Williams, and then four in a row for Hilton. Chip's heart was pounding. Two were called for Badger and two more for Morris.

Chip looked at the white chalk marks on the blackboard. Speed and he were tied. He swallowed hard and looked

down at his cleated shoes. Why was the coach so slow. . . .

"Morris; Hilton; Morris; Morris; Hilton; Cohen; Morris."

In spite of all Chip's attempts to shut out Coach Rockwell's voice, his mind kept count. He wanted this honor more than he had ever wanted anything. Unable to stand it any longer, he glanced at the board.

Morris had nine votes; Hilton had seven; Biggie Cohen and Chuck Badger each had four; Ted Williams, two — Soapy Smith, one. Now only two pieces of paper remained. Well — that put Speed in. . . .

Old Pop gingerly opened the last two little pieces of paper. A wide grin spread over his face as he handed them to the coach. Coach Rockwell smiled and handed one to Chet Stewart and one to Bill Thomas. The eyes of every boy in the room were on the two coaches.

Bill Thomas quickly drew a line under Hilton's name as everyone gasped. All eyes were on Chet Stewart now. He turned a little and his glance met Chip's. Chip sensed it — a tie vote! Speed and he. . . .

(Continued on page 27)



**Chip aimed for the
50-yard marker and
let the ball fly.**

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Speaking of Books



BLACK IVORY, by Norman Collins. Duell, Sloan, and Pearce. New York. 1948. \$2.50.

Norman Collins has written the best historical novel we've read in a long time. You'll like his style—it's brisk and to the point. His book is charged with the adventure that befalls Ralph Budd when he ships as cabin boy on an English slave trader. Collins writes about his young hero, his reasons for leaving his family in England to go to sea, and his six-months trip to the African coast, in terms that make Ralph seem very real. At times you may imagine you feel the hot breath of some of Ralph's desperate comrades.

This is a 1948 *Treasure Island*. It's a tale for anyone who likes good adventure.

TOUCHDOWN PASS, A Chip Hilton Sports Story, by Clair Bee. Grosset and Dunlap. New York. 1948. Seventy-five cents.

Touchdown Pass is a first-rate football story, and the first of a new series of sports books with high school junior Chip Hilton as her hero. Author Clair Bee was a star athlete during his own high school and college days and now (at Long Island University) is one of the country's top basketball coaches. He knows how to write a fast moving story of action and suspense, as well as to whip a group of boys into a winning team.

Through the mouth of Chip Hilton's coach, Hank Rockwell, the author gives technical pointers on how to pass, shoot, or kick a ball, how to tackle and to block. (For a sample of the book, read the reprint of a chapter of *Touchdown Pass* in this issue.)

TEEN-AGE HISTORICAL STORIES, by Russell Gordon Carter. Lantern. 1948. \$2.50.

Here are 16 short stories about teenage boys who might have lived in various periods of American history. The characters are fictitious, but true to the life of the times. The incidents in which they are involved are historical.

For instance, in the diary of a soldier at Valley Forge, author Carter discovered a statement that General Howe's dog wandered into the American lines and was returned under a flag of truce by General George Washington. Around this incident is built the

story of William Dale, a young soldier from Connecticut.

Author Carter says he wrote the book because "to me history is real and vital, never dull. I am always aware that what is happening in the fast-moving, pulsating world of Today will Tomorrow be part of Yesterday's record." His historical stories will help bring the American pioneer days, Revolutionary and Civil wars alive for both boys and girls.

JOAN, FREE LANCE WRITER, by Alice Ross Colver. Messner. 1948. \$2.50.

This is a very fresh and interesting career story about a high-spirited girl who has the spunk to stick to her determination to become a free-lance writer. Joan's struggle in breaking into print offers practical tips for other would-be writers. In addition, the author serves up a pleasant romantic story in which the characters and dialogue are lifelike.

MISS TIPPY, by Janet Lambert. Dutton. New York. 1948. \$2.25.

Tippy is just 16, curly-headed, dimpled, perky (and, for our money, spoiled). She bounces from one peak of excitement—or disappointment—to another, and always because of trivialities. Tippy hasn't a serious thought in her pretty head—but then perhaps neither Janet Lambert nor J. L. fans expect this of her.

FOR TEXAS AND FREEDOM, by E. H. Staffelbach. Macrae-Smith. 1948. \$2.50.

Like any book about the courageous stand of the Texans at the Alamo, this is packed with exciting incidents. The characters and dialogue are a little too stilted to ring true, but that doesn't detract too much from the exciting incidents.



In *Teen-Age Historical Stories* a young settler and Indian rescue a deer.

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Touchdown Pass

(Continued from page 25)

Stewart pivoted and raised his hand. Before he made the mark a roar of cheers greeted the end of the vote. Valley Falls had co-captains!

Coach Rockwell motioned to Chip and Speed and thrust out a hand to each. "Congratulations, boys, you deserve the honor." He turned to the squad. "Boys, here are your captains. Let's hope they lead us to a successful season."

As the team took the field, something too big for his chest seemed to be choking Chip. He'd wanted to start today; last year he'd been just another end and had started every game. This year he was co-captain and was sitting the bench. . . . He'd have been better off at his old position. . . .

As Chip joined the second team, Soapy Smith slapped him on the back. There was a look of understanding in Soapy's eyes. "The thick hardhead," he growled. "Seems like he coulda started ya—the captain—"

Chip grinned. "Somebody's got to captain you guys on the bench," he said. Suddenly the ache in his chest and the lump in his throat were gone. His mind was clear. He was co-captain of the Valley Falls football team. Starting the game meant nothing; everybody couldn't start. He'd be in there soon—somebody had to sit the bench. His teammates had confidence in him . . . that was the important thing . . . he wouldn't let them down, he'd play his head off . . . when he got in. . . .

Chip sat down next to Soapy and pulled a big red blanket over his shoulders.

"Plunk!" The ball sailed high and far down the center of the field to the ten-yard line and into the waiting arms of Badger. He started up the field fast, but was spilled hard by Hampton's left tackle on the Valley Falls twenty-yard line.

The Big Reds came out of the huddle on the run.

"1-2-3-4—"

Tuffy Collins faked to Williams and plunked the ball in Badger's belly as Chuck hit the line at top speed. For a second it looked as if he might break through Hampton's six-man line, but only for a second. A swarm of tacklers met him a yard over the line.

Collins tried Speed on a quick-opening thrust over Biggie Cohen, but he could gain only a yard. Biggie carried Hampton's right guard for five yards, but the backer-up met Speed right in the hole and smacked him down. Morris was a marked man. He'd be hit hard by every team Valley Falls met.

(Continued on page 30)



ALBERT DORNE



FRED LUDEKENS



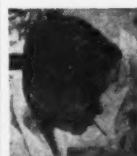
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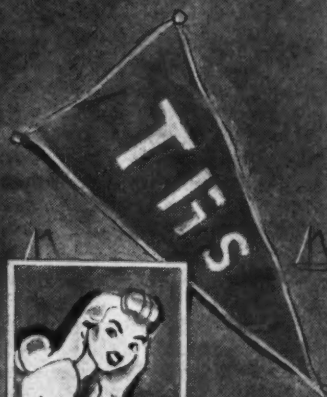
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Touchdown Pass

(Continued from page 27)

Third down—eight yards to go—ball on the Big Reds' twenty-two-yard line. Chip edged forward on the bench.

He breathed a sigh of relief when the Big Reds broke out of the huddle into kick formation, Speed back. Hampton went into a seven-man line and a "diamond secondary." Chip's eyes shifted upfield. The safety man was standing on the Valley Falls forty-five-yard line. "Smart," he breathed. "He's banking on the wind."

The ball spiraled back to Speed and he angled a low end-over-end kick, a Tug Watson kick, that barely cleared the line of scrimmage. Thirty yards up the field the ball kicked up a little puff of dust and took off like a rolling hoop down a hill. It seemed to pick up speed as it headed past the middle of the field and toward the northwest side line.

The Hampton safety man had come in too fast; had misjudged the speed of the spinning ball. Now he was chasing madly up the field. Right on his heels was Biggie Cohen. The ball dribbled out of bounds on Hampton's eighteen-yard line and the Big Red rooters un-

leashed a thankful roar. Speed's kick had traveled sixty yards!

Hampton's ball, first and ten.

Chip breathed a sigh of relief and moved back on the bench. His relief lasted for nearly eleven minutes. Just as the quarter ended, Hampton intercepted a pass and rammed the ball over for a touchdown. A substitute dashed into the game from the Hampton bench and kicked the goal. Score: Hampton 7—Valley Falls 0.

Speed elected to receive as the teams changed goals. Hampton kicked to Williams who was dropped in his tracks on his twenty-five-yard line.

It was Valley Falls' chance now. With the wind at their backs, now was the time to get some points. Speed broke through the line for six yards. Badger hit for two. Tuffy tried a quarterback sneak but was inches short of a first down. Speed called, "Time out!"

Chip's heart jumped. "Report for Badger, Hilton."

"Y-E-A BADGER—RAH! RAH—RAH—HILTON!"

Chip lifted his knees high and swung his arms as he ran toward the referee. After reporting, he joined Speed who stood twelve yards back of the ball talking to Collins.

"Chuck could have done it!" Tuffy said obstinately.

"Too dangerous—better kick," warned Speed.

Chip interrupted. "What's too dangerous?"

"Running the ball," explained Speed.

"Gee, yes!" agreed Chip. "Why, it's fourth down and we're on our own thirty-four—"

"Time, boys," the referee called.

Tuffy was down on one knee in the huddle. "Kick formation, Speed back, play thirty-two on the count of—"

"Signals off," said Speed. "It's too dangerous, Tuffy."

"I'm callin' the plays," Tuffy was beligerent. "Same play, count of three."

They broke from the huddle and went into kick formation. Thirty-two was a straight buck through the center of the line on a direct pass to Chip. Speed, back in the kicking position, was adjusting his feet and holding out his hands—faking for all he was worth.

"1-2-3-4—"

The pass from center was low and to the left, but Chip's big hands closed over the ball. He chugged his cleats desperately and sent his hundred and eighty pounds virtually right up Ted Williams' back. Williams stopped suddenly, as if hit by a truck. Chip whirled to his right and hurdled forward but was met by the whole left side of the Hampton line. He knew he would need every inch and, even as he fell, he tried to drive ahead.

The referee dove into the pile. He

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knew it was going to be close, too. It was close—a measuring play. A stilled crowd watched the head linesman and his assistants run out on the field with the measuring chain.

A deafening roar greeted the referee's signal of a first down. Tuff's gamble had won. Chip smiled grimly.

A minute later it was fourth down again—five yards to go. The Big Red offense couldn't get started. Chip kicked a long, high punt. The wind caught the ball and carried it clear over the goal for a touchback. The rest of the half was a kicking duel. Chip's booming punts gradually forced Hampton back, but the time ran out. Score at the half: Hampton 7—Valley Falls 0.

When the second half began, Chip was again on the bench. Coach Rockwell had ignored him completely during the intermission.

Speed had the choice at the beginning of the second half and elected to defend the north goal. Hampton received and in just nine plays marched the length of the field to score again. Warner's place kick was bad. Score: Hampton 13—Valley Falls 0.

A stunned opening-game crowd sat silently as Hampton continued to dominate the game. Just before the end of the third quarter, however, Speed brought the discouraged home rooters

to their feet when he intercepted a Hampton pass on his own ten-yard line and ran ninety yards for a touch-down. The crowd went wild. Score: Hampton 13—Valley Falls 6.

Coach Rockwell grabbed Chip by the shoulders.

"All right, Chip! You can do it! Tie it up! Report for Badger."

Chip dashed across the field, donning his helmet as he ran. He was recognized by the referee and joined the huddle. He'd kick that ball clear out of the stadium. . . .

"Signals!" Tuffy called. "Kick formation, play thirty-one, on the count of—"

"Check signals," cried Chip.

"I'm running this team," said Tuffy. "The play goes. Count of two."

Chip grabbed Collins by the arm. "Hold it, Tuffy. Coach said to kick it."

"Oh, yeah!" snarled Tuffy. "Leggo my arm. Quarterback calls the plays. Coach told all of you guys that! Thirty-one's the play, quarterback sneak, count of two."

"Yeah, Tuffy," drawled Badger, "but it's nice to have a coach on the field. You don't seem to realize who you're talkin' to—"

Chip drew a deep breath and glared uncertainly at Badger. Then he remembered the possibility of a penalty for too much time in the huddle. . . .

On Tuffy's "hip," the Big Reds went up to the line. Their steps were slow and uncertain. They didn't like this. Biggie Cohen blew his breath out through gritted teeth.

"1-2-3-4—"

Tuffy followed Trullo desperately, but he and the center were met at the line of scrimmage and smashed to the ground under a pile of bodies. The Hampton line never gave an inch. Score: Hampton 13—Valley Falls 6.

A slow anger began to burn in Chip. He'd had about enough of this . . . taken about all he could. He waited to hear the Hampton captain's choice.

"We'll receive," Warner said.

Just then, Tippy Taylor, Soapy Smith, and Chuck Badger reported for Collins, Trullo, and Hilton.

Coach Rockwell was furious. "I thought I told you to kick!" he raged at Chip. "What's the matter? Lose your nerve?"

Chip sat down on the bench without a word. Well, it was Rock's own fault. . . . He'd said the quarterback ran the team on the field. . . . No one . . . not even the captain . . . was to challenge the quarterback's selection of plays. . . .

Without thinking, Chip raised his helmet high in the air and dashed it to

(Continued on page 36)

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Until the day before yesterday, that is. Day before yesterday you saw a hand reaching for the potassium chlorate you had carefully measured out for the next chem experiment. You were about to shout, "Robber!" and close in with a heavy hand, when you looked up.

While you looked, a dulcet tone inquired, "Could I please borrow a

little bit of potassium whatchacallit?"

"Sure," you mumbled still looking. She could have all your uranium, too.

The smile you got was sweet and shy, but it went through you like a stick of dynamite. When you went back to your own Bunsen burner, you would have traded all your baseball statistics for a certain phone number. And you had a new slant on Sir Walter . . . there might be times . . . especially if the lady was a queen. And . . .

Q. . . this new girl in my chem class is really a queen—really! And I'd like to be smooth enough to be second date material. What do girls look for in the way of good manners?

A. So, it's happened. You want to sheik up and take up with a maiden fair. Easy does it. You need remember only two basic rules: Treat her like "a lady." Be friendly to her friends and family.

When walking down the street with a girl, a boy walks on the outside—the side closest to the street. Actually there's more rhyme than reason to this one. (Once upon a time when streets weren't paved, the gentleman walked on the traffic-side so that when the "speeding" carriages hit the mud, his lady's skirt might go unsplattered.) Now it's mainly a matter of tradition. But it shows you're "in the know."

You also show your know when you: open doors for her—school doors, house doors, car doors; help her on and off with her coat; pull out her chair for her when she wants to sit down at a table. It's not that she's so much frailer than you. Her tennis backhand may even be more ferocious than yours. She still enjoys being taken care of when she's on a date.

Incidentally—on that car-door deal, you *don't* hop in behind the steering wheel, and then push open the door from inside. You open her door first, help her in—a gentle hand on the elbow, not a shove—and then you climb in the driver's seat.

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You'll rate extra lines in her diary if you: remember to stand whenever older people enter the room; learn the names of people you are introduced to and call them by them; listen interestedly whatever the topic of conversation and contribute to the talk whenever possible.

Go out of your way to be friendly. If you bump into Martie Myers, Sally's bosom friend, on your way to the Soda Shack, invite Martie to join the party for a quick malted—even if she is a little too giggly and gossipy for your taste. When Sally's Uncle Ted happens by just as you're leaving for the movies, don't keep looking toward the door when he begins to ply you with questions about the new community center.

Q. When a boy takes me out to eat, do I give my order to the waiter or does my date order for me?

A. In a restaurant or soda bar, the boy should ask the girl what she wants; then he gives both his order and hers to the waiter. If the boy is as smart as he is smooth, he will also suggest a choice of things that will keep his wallet in a good humor. If the girl is ditto, she will take one of the boy's suggestions—or choose something less expensive.

Q. Is it up to the boy to find places to sit at a restaurant or in a theatre?

A. When entering a restaurant (or theatre, if there is a waiter (or usher) wait for him to appear. The boy tells him how many seats he wants and his preference (or his date's) as to where they're located. The girl then follows the waiter (or usher); the boy brings up the rear.

If there is no usher at the Bijou, stand at the back of the theatre until your eyes become adjusted to the dark. Decide where you're headed before you head. When you spot seats, ask your date—in a whisper, "Is this okay?" before you disturb those already seated. When crossing in front of others, say "Excuse us, please," and lead the way to the seats. This time the girl follows.

by Gay Head

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Newly harnessed natural forces? No. Old nations having these, still go their wretched way; the common man starves in squalor, want, and fear there NOW. Greater natural resources? Wrong again. Russia, China, and others, always had, now have, more. Larger home markets. Same answer. See India and China, 400,000,000 each.

Were you to frame a Constitution to secure the common man from the government, foreign aggressors, and pressure groups at home. Knowing that the governors must be chosen from the crowd, many dishonest, ambitious, criminal, merciless, all loving power, and these determined to rule (always did), how would you proceed?

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Make your plans to enter now. If you live

in an area where a department store or newspaper sponsors a regional program (see next page), you will have a chance to win regional prizes as well as national. **ALL ENTRIES MUST BE SENT TO THE REGIONAL SPONSOR IN THOSE AREAS.**

Classifications and sponsors are listed on these pages. For full information, ask your teacher for a rules booklet or write to Scholastic Awards, 7 East 12th Street, New York 3, N. Y. Be sure to mention whether you want a booklet for art, writing or photography.

HERE ARE THE CLASSIFICATIONS YOU MAY ENTER:

WRITING

Short Story	Radio scripts
Essay	Historical article
Poetry	Current Events report
Short-short story	International Letter Writing
Review	News story
Humor	Feature story
Autobiographical sketch	Interview
General article	Sports writing
Literary article	Column
	Editorial

ART

Oils	General Design
Water Color and Tempera	Costume Design
Crayon, charcoal, chalk and pastels	Lettering
Black drawing inks	Posters and advertising art
Colored drawing inks	Sculpture
Linoleum Block Printing	Ceramics and ceramic sculpture
Cartooning	Fabric decoration
Pencil Drawing	Handcraft
Prints	

PHOTOGRAPHY

News	Sports	Color transparencies
School or camp activities	Community or social life	Portrait
Animals	Scenic View	Still Life

The *national* closing date for Writing is March 4, 1949—

For Art or Photography, March 15, 1949.

For *regional* closing dates, see your regional rules booklet.

National winners will be announced in the Student Achievement issues of *Scholastic Magazines* in May.

Regional winners will be announced by the sponsors shortly after regional closing date.

-- AND ⁸⁵ full-tuition scholarships \$10,000 in prizes

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WRITING

Audio Devices, Inc.
Kellogg Company
National Conference of Christians and Jews
Quill and Scroll
Royal Typewriter Company
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L. E. Waterman Company

PHOTOGRAPHY

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ART

American Crayon Company
American Lead Pencil Company
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National Conference of Christians and Jews
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The United States Time Corporation (Ingersoll)

Regional programs are conducted by newspapers and department stores in the areas listed below. Consult your regional booklets for detailed instructions.

WRITING

Alabama (Central)
THE BIRMINGHAM POST

Colorado (State)
THE DENVER POST

Connecticut (State)
THE HARTFORD COURANT, PARADE OF YOUTH

District of Columbia
THE WASHINGTON STAR

Florida (Northern)
THE JACKSONVILLE JOURNAL

Illinois (North Central)
THE PEORIA STAR

Louisiana (State) and Mississippi (State)
THE NEW ORLEANS STATES

Michigan (Southeastern)
THE DETROIT NEWS

Missouri (Eastern) and Illinois (Western)
THE ST. LOUIS STAR-TIMES

New Jersey (State)
THE NEWARK NEWS

New York (Capital District)
ALBANY KNICKERBOCKER NEWS

New York (Southern Tier)
THE BINGHAMTON PRESS

Ohio (Cleveland Area)
THE CLEVELAND NEWS

Pennsylvania (Western)
THE PITTSBURGH PRESS

Virginia (Peninsula)
THE NEWPORT NEWS TIMES-HERALD

ART AND PHOTOGRAPHY

Alabama (State)
LOVEMAN, JOSEPH & LOEB, Birmingham

Arizona (State)
COLES HOME FURNISHINGS, and VALLEY NATIONAL BANK, Phoenix

California (Southern)
BULLOCK'S, Los Angeles

California (Northern)
THE EMPORIUM, San Francisco

Colorado (State)
THE MAY CO., Denver

Connecticut (State)
THE HARTFORD COURANT, PARADE OF YOUTH

Delaware (State)
GIMBEL BROTHERS, Philadelphia

Georgia (State)
RICH'S, INC., Atlanta

Illinois (Chicago)
STATE STREET COUNCIL

Illinois (Northeastern)
WIEBOLDT'S, Evanston

Illinois (Du Page and Southern Cook Counties)
WIEBOLDT'S, Oak Park

Illinois (Central and Southern)
LINN & SCRUGGS, Decatur

Indiana (State)
THE WM. H. BLOCK CO., Indianapolis

Iowa (State)
YOUNKERS, Des Moines

Kansas (State)
THE ALLEN W. HINKEL CO., Wichita

Louisiana (State)
MAISON BLANCHE CO., New Orleans

Massachusetts (State)
R. H. WHITE'S, Boston

Michigan (State)
CROWLEY, MILNER & CO., Detroit

Minnesota (State)
THE DAYTON COMPANY, Minneapolis

Mississippi (State)
R. E. KENNINGTON CO., Jackson

Missouri (Eastern)
STIX, BAER & FULLER, St. Louis

Missouri (Western)
EMERY, BIRD, THAYER CO., Kansas City

New York (South Central)
HILL, McLEAN & HASKINS, Binghamton

New York (Brooklyn only)
ABRAHAM & STRAUS, Brooklyn

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Ohio (Northeastern)
THE HALL BROS. CO., Cleveland

Oklahoma (State)
JOHN A. BROWN CO., Oklahoma City

Oregon (State)
MEIER & FRANK CO., Portland

Pennsylvania (Central)
L. L. STEARNS & SONS, Williamsport

Pennsylvania (Southeastern)
GIMBEL BROTHERS, Philadelphia

Pennsylvania (Western)
KAUFMANN'S, Pittsburgh

Pennsylvania (Northeastern)
FOWLER, DICK & WALKER, Wilkes-Barre

Texas (Northern)
W. C. STRIPLING CO., Fort Worth

Texas (Southeastern)
FOLEY'S, Houston

Washington (State)
FREDERICK & NELSON, Seattle

West Virginia (State)
THE DIAMOND, Charleston

Wisconsin (State)
SCHUSTER'S, Milwaukee

Touchdown Pass

(Continued from page 31)

the ground with all his strength. A minute later the quarter ended. Now it *would* be bad . . . last quarter . . . and against the wind. . .

That one little point after touchdown was getting bigger and bigger. . . He should have made Tuffy Collins listen . . . kicked that extra point at all costs. . .

Hampton and the wind had the Valley Falls running attack bottled up completely. The game now, so far as Valley Falls was concerned, was all defense. The Big Reds hadn't made a first down in the second half. . .

Chip looked at the scoreboard clock in despair. Only three minutes left to play, the Big Reds' ball, second down—eight yards to go. Tuffy called for kick formation and Speed tried to get away around left end but was smeared for a nine-yard loss. Third down now, seventeen yards to go, ball on the eleven-yard line. Valley Falls came out of the huddle slowly and into kick formation, Speed back. Tuffy had called for a third down kick.

Soapy's pass was wild; nearly over Speed's head, but he caught it. There was nothing for him to do except run.

He had scarcely taken three steps before a swarm of Hampton linemen snowed him under on the three-yard line. It was fourth down now, twenty-five yards to go.

Chip buried his head in his hands. A second later he was yanked to his feet. "All right, Hilton," hissed Coach Rockwell, "get in there for Badger and kick that ball. Let's see if you have enough guts to kick us out of *this* hole!"

Chip grabbed his headgear. He'd kick the ball all right.

As he dashed out on the field to report to the official, he glanced again at the clock. Speed had called for a time-out and was standing near the goal line talking to Biggie Cohen. Ted Williams and Soapy Smith were beside the ball, hands on hips, silently glaring at the big scoreboard at the north end of Ohlsen Stadium. The rest of the Big Reds were down on the ground. They were whipped.

Chip reported to the referee, then joined Speed and Biggie. He jabbed Speed on the chin and pointed to the clock. "Come on, you guys," he said, "there's still time!"

"Two minutes! Are you crazy?" Speed was disgusted. "The way we're backin' up, we'll score for Hampton in another minute."

"No, we won't. Listen—"

Speed listened, and then shook his head. "It's dangerous, Chip. Too dangerous!"

"What have we got to lose?" gritted Biggie. "Try it!"

Chip's heart was pounding as he gripped Speed's shoulder in the huddle. Directly across from him Biggie Cohen's black eyes were fixed on his face. Biggie nodded his head and shook a clenched fist in his direction. Chip scarcely heard Tuffy's "Punt formation, Hilton back—kick on the count of three."

As they left the huddle, Chip nearly tore Soapy's head off as he caught him by the chin strap of his helmet. "You give me a *good* pass Soapy, or else—"

Chip was standing in the end zone, one yard short of the end line. Soapy's pass was perfect. Chip faked the kick and dodged to his right. He barely missed stepping on the white-lined end-zone line as he evaded Hampton's charging left end. Then he cut loose at full speed to his right, stopping just short of the side line. It seemed as if the whole Hampton line was bearing down on him—had him surrounded.

Thirty yards up the west side line Speed was running for dear life—all alone. Chip danced back another step, cocked his arm, aimed the ball for the fifty-yard marker, and let it fly.

The ball didn't reach the target, but it did reach the eager, outstretched hands of a racing Speed Morris who never even broke stride as he caught the ball and raced all the way for a touchdown. Score: Hampton 13—Valley Falls 12.

Pandemonium broke loose on the field and in the stands. Chip was mobbed by his cheering teammates. On the side line, in front of the Valley Falls bench, Coach Henry Rockwell stood with hands on hips. His eyes were blazing with anger.

The only person on the wildly celebrating bench to note Coach Rockwell's behavior was the one person who knew him best—Chet Stewart.

When Chip had faked the kick and had run to his right to pass, Stewart had watched in amazement. Hilton had deliberately disobeyed Rock's orders and the quarterback's signal. That probably meant Hilton's suspension from the team; probably meant that Speed Morris would be dropped, too. Hilton was in the soup again.

Out on the field the players were mauling Speed. The referee's warning whistle sobered them. This game was still lost. . .

Speed, still gasping for breath, knelt seven yards back of the ball. Chip tore the tape out of his helmet and laid it on the ground. A murmur went through the crowd. This was something new.



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Soapy's pass was perfect and Speed snapped the ball down on the tape. The toe of Chip's shoe plunked through the ball and the pigskin split the posts and sailed into the crowd behind the end zone. Chip turned and looked at the scoreboard: Valley Falls 13—Hampton 13. Forty seconds to play!

Hampton received and ran the kick-off back to their thirty-yard line. Then they threw four straight desperation passes. As the last pass was batted down, the gun went off.

An uncontrollable mob of cheering fans swarmed out on the field. Chip and Speed were slapped and mauled by happy fans—a tie score had seemed impossible—it was a moral victory.

Later, three coaches sat in the athletic office and listened to the happy players in the dressing room below. Stewart was nervous. He had expected Coach Rockwell to drop Hilton from the squad right after the game.

"That was some pass," he ventured, watching Coach Rockwell nervously.

"Could've been lucky, you know," said Thomas.

"It wasn't lucky," said Stewart. "That pass traveled fifty yards in the air and any kid who can throw a clutch pass that far is okay in my book." He shifted his eyes toward Coach Rockwell. But Rockwell said nothing. He was wrapped in deep thought.

A sudden thought struck Stewart. "Say, we don't have a play like that, do we?"

Coach Rockwell turned slowly and cast a pitying look at Stewart. "No," he said, "we don't!" He walked to the window and watched the hundreds of cars maneuvering and slowly forming departure lines in the parking lot back of the stadium. The room was quiet for a long minute.

"No," Rockwell said, turning back toward Stewart. "We don't have a play like that—" He drew in his breath and let it out slowly. "We're going to have something else, though, we're going to have a new quarterback come Monday afternoon."

Stewart, half believing, sprang to his feet. "You mean—"

"Yep," said Rockwell. "Chip Hilton!"

TO YOUR GOOD HEALTH

Second of a series of picture-tips on health and nutrition. Look for this feature every week.

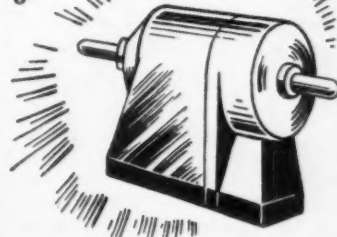


"Just pitch me a slice of toast, mom. Gotta rush for that bus."

Relax, Max. Don't skip. Don't skimp. Don't bolt your food. Sit down at the table. Eat a full meal. And you'll get up feeling great—ready to tackle anything from algebra to zoology.

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SPORTS

Did You Know...

Joe Louis has defended his heavyweight title more than twice as many times as any champion before him (Louis, 25; Jack Johnson, 10).

The biggest score ever made in a World Series game was the 18-4 drubbing the Yankees handed to the Giants in 1936.

Turkey's championship Olympic wrestling team trained on 10 eggs per man per day and brought their own eggs with them to London.

When Johnny Mize and Ralph Kiner tied for home runs with 51 each in 1947, Mize hit 29 at home and 22 on the road, while Kiner hit 28 at home and 23 on the road, and each player made 177 hits.

All the games in the 1905 World Series ended in shutouts, with Christy Mathewson of the Giants pitching three of them.

The New York Giants have two players on their team (Johnny Mize and Johnny McCarthy) who have the same initials, were born on the same day in the same year, January 7, 1913, and both play first base.

Connie Mack is the only manager the Philadelphia Athletics have ever had.

Schoolboy Rowe is the only player who has made the All-Star team in both big leagues (American League, 1935-36; National League, 1947).

The Massillon (Ohio) High School football team won 52 games in a row when coached by Paul Brown.

Detroit is the only big league club that has never finished in last place.

Bill Voiselle, Braves pitcher, wears number 96 on his uniform in tribute to his home town—Ninety-Six, South Carolina.

Between June 2 and June 8, 1903, the Pirates shut out the Giants twice, the Braves three times, and the Phillies once.

Joe DiMaggio hit safely in 61 straight games with the San Francisco Seals in 1933.

Bob Feller earns about \$25 for every ball he pitches, Sid Luckman makes more than \$60 for every pass he throws, and Babe Didriksen averages something like \$100 for every stroke she takes in a golf tourney.

The Penn State College soccer team did not lose a game between 1933 and 1940, winning 60 and tying 5.

—HERMAN L. MASIN, Sports Editor

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Point of View

Dennis Morgan tells this story: A customer walked into a tailor shop and got into a conversation about hunting trips.

Said the tailor: "Once I was hunting lions in Africa and discovered a lion standing 20 feet away and didn't have my gun. The lion kept coming closer and closer until he was only five feet away."

"What happened?" asked the customer.

"He leaped up at me—and killed me."

"What do you mean, he killed you?" said the man. "You're sitting here very much alive."

Replied the tailor, stitching at the machine, "You call this living?"

Magazine Digest

The Last Word

Here is one of Bennet Cerf's favorite stories. An Indian smoke-signaler was on top of a mountain with signal fire and blanket going through his paces. Suddenly there was a loud explosion some distance away, caused, though the Indian didn't know it, by an atomic bomb. He was thrown flat, and when he recovered, he saw the high column of smoke mushrooming up in the area where the explosion had occurred. Looking at it with a smoke-signaler's practiced eye, he sighed wistfully:

"Gee! I wish I'd said that!"

from Greenville High News

It Could Happen to You

A lady owned a fox terrier that barked at intervals all day at everything: people, birds, butterflies, and snakes.

One afternoon when the dog started to bark, she took no notice until she realized that he was barking a little longer than usual. On going to the front door, she found the new minister and his wife on the doorstep. In a great flutter she exclaimed: "Oh, I'm so sorry. I didn't know you were here. I hope you haven't been barking long."

Forrest in Magazine Digest

Sign Language

Sign over umbrella stand: "This umbrella belongs to the champion heavyweight fighter of the world. He is coming right back."

Five minutes later—new sign: "Umbrella is now in possession of the champion marathon runner of the world. He is not coming back!"

Canadian High News

Lamb's Logic

The regular routine of an office ill-suited the literary tastes and the erratic schedule of Charles Lamb, the great English essayist. Once at India House, where Lamb worked as a clerk, a superior said to him: "Mr. Lamb, I have noticed that you come to the office very late."

"Yes, sir," replied the wit, "but you must remember that I leave early!"

Christian Observer

Feminine Timing

Husband: "Are you ready yet, dear?"

Wife: "Honey, I wish you'd stop nagging me. I told you an hour ago that I'd be ready in a few minutes."

Wesley News

Rural Hazard

It was the little city girl's first visit to the country. The night was warm, the windows were open, and the insect noises were strange to her.

"Mother," she said uneasily, "it's dark here. And everything buzzes."

"Don't be afraid, dear," her mother said comfortingly. "The angels are watching over you. They are there with you."

There was a pause, and then a howl from the dark.

"Mother, one of the angels just bit me!"

Quote

Good Intentions

Helen: "I'm going to play Chopin tonight."

Sarah: "Oh, are you? I certainly hope you win."

Maxine Newman, New York, N. Y.

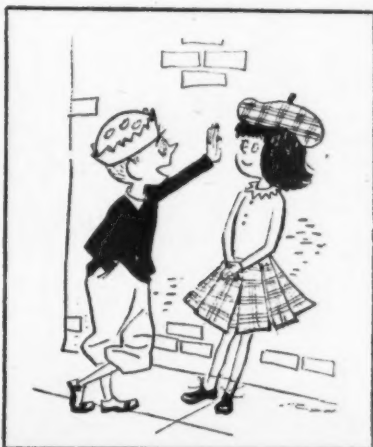
Telepathy

She: "What are you thinking about?"

He: "The same thing you are, honey."

She: "If you do, I'll scream."

Canadian High News



Parade

"And to show how much I think of you—all this time I'm talking, I could be delivering grocery orders at five cents a shot."

Your Shoes are Showing!



Embarrassing, isn't it?

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Try it several times—results may amaze you! Both Cuticura Soap and Ointment are scientifically medicated. Buy today!

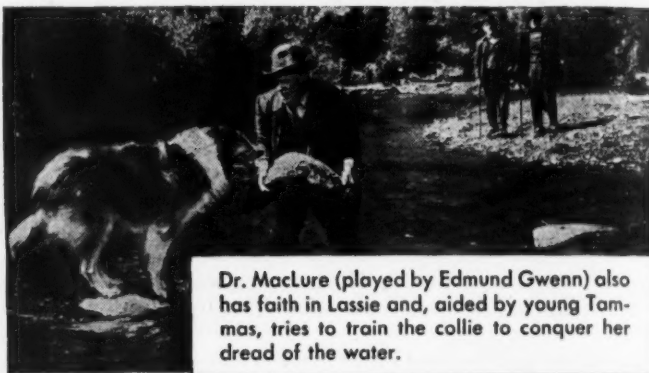
CUTICURA

PICTURE STORY OF AN M-G-M HIT!

HILLS OF HOME IN TECHNICOLOR



Lassie is so cowardly that a highland farmer trades her to Dr. MacLure. Tammas (played by Tom Drake) believes the dog has courage.



Dr. MacLure (played by Edmund Gwenn) also has faith in Lassie and, aided by young Tammas, tries to train the collie to conquer her dread of the water.



Tammas is stricken by appendicitis. In a suspenseful scene, the doctor enlists Lassie's aid to test a new anesthetic.



Dr. MacLure successfully operates on Tammas and Lassie is now the doctor's constant companion. But the dog has not yet overcome all her fear.



Encouraged by his sweetheart Margit (lovely Janet Leigh), Tammas decides to study medicine.



During a blizzard, Dr. MacLure answers a call and is injured. Only Lassie can save his life if she can brave the flood waters and summon neighbors to the rescue.



EDMUND GWENN, Academy Award star of *Miracle On 34th Street*, says: "In *HILLS OF HOME*, I have my best role!"

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TOOLS for TEACHERS

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Great Issues: Economics

Nov. 3 in Senior Scholastic and World Week

BOOKS: *The Road We Are Traveling and Goals for America*, Stuart Chase (Twentieth Century Fund, \$1 each). *Sweden, the Middle Way*, Marquis Childs (Yale U. P., rev. 1947). *Modern Economics*, J. F. Corbett and Minna Colvin (Macmillan, 1940). *The Road to Serfdom*, Friedrich von Hayek (U. of Chicago Press, 1944). *The Road to Reaction*, Herman Finer (Little Brown, 1945).

PAMPHLETS: *The American Way* (No. 90), *Power, Machines and Plenty* (No. 142), Public Affairs Pamphlets, 22 E. 38th St., New York 16, N. Y., 20 cents each. *American and Russian Economic Systems*, Univ. of Chicago Round Table, Chicago 37, 10 cents. *Can Free Enterprise Here Compete with Socialism Abroad?* Town Meeting of the Air, New York 18, N. Y., 10 cents.

FILMSTRIPS: *Economics for Everybody*. Prod. (with League of Women Voters) and dist. Film Publishers, Inc., 12 East 44th St., New York 17, N. Y. Silent. b&w. 50 frames. Sale. Uncaptioned drawings with guide. Overall picture of American economic life, its basis, its strengths and weaknesses.

FILMS: *Valley Town*. Prod. Documentary Film Productions, Inc., with N. Y. University. Dist. Museum of Modern Art, 11 West 11 St., New York 23, N. Y. Sound. b&w. 30 min. Rent. Study of technological unemployment in industrial city, offering partial solution.

SCRIPTS: *Destination Tomorrow*. (Vol. I, 6 scripts, "The Problem of Full Employment"; Vol. II, 9 scripts, "The New Bill of Rights.") Prod. over CBS with Haynes Foundation. Dist., Educational Radio Script and Transcription Exchange, U. S. Office of Educ., Washington 25, D. C. 15 min. each. Free loan.

Newfoundland

October 20 in Junior Scholastic

PAMPHLETS: From the Newfoundland Government Information Bureau, 620 Fifth Avenue, New York, N. Y.—*Tourist Booklet*, *Information Booklet*, *Railway Folder*, *Map*. Free.

ARTICLES: *The Atlantic Guardian* is the only magazine devoted exclusively to Newfoundland. It is published by the Guardian Associates, Ltd., Sherbrooke St. W., Montreal, Canada. Single issues, 20 cents. U. S. subscription price yearly, \$2. "Newfoundland in 10th Place," *Current History*, October, 1948.

FILM: *Newfoundland, Sentinel of the Atlantic*. Prod. and dist. Nat'l Film Bd. of Canada, 620 Fifth Ave., New York, N. Y. (For rental, write for name of nearest "official repository.") Sound, color, 19 min.

Chile

October 27 in Junior Scholastic

PAMPHLETS: *Chile, Land of Contrasts* (25 cents), 1944, Supt. of Documents, U. S. Gov't Printing Office, Washington 25, D. C. *Rico, the Young Rancher*, by Patricia C. Fleming (40 cents), D. C. Heath, 1942 (New World Neighbors). *Between Mountain and Sea: Chile*, by Sidney Greenbie (56 cents), Row Peterson & Co., 1943 (Good Neighbor Series).

BOOKS: *Chile*, Erna Ferguson (Knopf, '43), \$3.50. *Chile: a Geographic Extravaganza*. Benjamin Subercaseaux (Macmillan, '43), \$3.00.

FILMS: *Chile*. Prod. and dist. Encyclopedia Britannica Films, Inc., Wilmette, Ill., sound, b&w, 11 min., rent or sale. Six films on Chile come from Hollywood Film Enterprises, Harry Grubbs, Distributor, 6060 Sunset Blvd., Hollywood 28, Calif. Titles are: *People of Chile*, *The Andes—Chile's Barrier*, *Chilean Nitrate*, *Chile's Copper*, *Chilean Hacienda*, *Southern Chile*. All six are sound, in color, and from 20 to 25 minutes, sale (rent from film libraries).

Korea

October 13 in Senior Scholastic and World Week

PAMPHLETS: *Pacific Asia*, Samuel Van Valkenburg ('47). Headline Series, Foreign Policy Assn., 22 E. 38th St., N. Y. 16, 35 cents. *Korea and the Far East*, J. C. Vincent and others (World Horizons, '46), Field Afar Press, 121 E. 39th St., N. Y. 16, 35 cents. *Korea Looks Ahead*, A. J. Grajdanzev (IPR pamphlet No. 15, '45), Am. Council Institute of Pacific Relations, 1 E. 54th St., N. Y. 22, 25 cents.

ARTICLES: "Korea," *Senior Scholastic*, Dec. 8, '47. "Duel in Korea," *World Week*, Mar. 1, '48. "How It Feels to Be a Korean in Korea," Y. Kang, *United Nations World*, May '48. "Dr. Rhee's Top Problems," *United States News*, Aug. 6, '48. "Tug of War in Korea," R. T. Oliver, *Current History*, Oct. '47. "Telltale Hats of Korea," *Travel*, July '47. "Visiting Our Troops in Korea," H. L. Cutting, *Travel*, May '48.

BOOKS: *Japan, Korea, and Formosa*, E. S. Tietjens (Burton Holmes Travel Series, Wheeler, '40), \$1.60. *Happy Grove*. Younghill Kang (Scribner, '33), \$2.

SCRIPT: *Crisis in Korea—How Can We Solve It?* (Script-of-the-Month No. 16, '47), American Mercury, Radio Dept., 570 Lexington Ave., N. Y. 22, 10 cents.

MAGAZINE: *Voice of Korea*, issued semi-monthly by Korea Affairs Institute, 1028 Vermont Ave., N. W., Washington 5, D. C.

World Finance

Nov. 3 in World Week

PAMPHLETS: *Dollars, Goods, and Peace*, T. P. Brockway (Headline Series, '48), Foreign Policy Assoc., 22 E. 38th St., New York 16, 35 cents.

ARTICLES: *United Nations in Action* (p. 36, "World Bank and World Fund"), *World Week*, Part II, Oct. 20, '47; Inflation issue, *Current History*, July, '48; Money and inflation issue, *Fortune*, Apr., '48; "What Is the Sterling Area?" *Fortune*, July, '48; "Dollar Shortage Forever," *Newsweek*, Aug. 16, '48; "Easing of World's Money Ills," *U. S. News*, Sept. 3, '48).

BOOKS: *Rebuilding the World Economy*, Buchanan and Lutz (20th Century Fund, '47), \$3.50; *Money-go-round*, J. J. Floherty (Lippincott, '44), \$2.50; *This Rich World*, Constance Foster (McBride, '43), \$2; *From Barter to Banking*, Joseph Leeming (Appleton-Century, '40), \$2.

RECORDINGS: *Main Street and Dumbarton Oaks; World Trade and World Peace*. (Nos. F-126 and F-127 in Building the Peace series.) Prod. over NBC. Dist. Educational Radio Script and Transcription Exchange, U. S. Office of Education, Washington 25, D. C. Loan. Two 30-minute programs from a series sponsored by the State Department in 1945, at time of San Francisco U. N. Conference.

Off the Press

Developing a Curriculum for Modern Living, by F. B. Stratemeyer, H. L. Forkner, M. G. McKim and Associates. Bureau of Publications, Teachers College, Columbia Univ., N. Y., 1947. 558 pp., \$3.75.

Teachers who are disturbed by their students' lack of interest in the curriculum will find one answer in this carefully constructed volume. Whether it is accepted as *the* answer will depend somewhat on their own educational ideology.

The study is part of a major research program on the curriculum of childhood and youth education. The authors have searched for those areas of pupil interest which have meaning for a democratic society. They have listed for study by curriculum builders areas which range from balancing meals and regulating ventilation, to controlling sources of information and interpreting group mores. Each of these areas is outlined in terms of needs of early childhood, later childhood, youth, and adulthood. Detailed development of several of the areas is described for a first, fifth, and tenth grade class. Of special interest is the functioning of the core curriculum (where social studies, English, and natural science are integrated and brought to bear on a common problem) and other special subjects.

A valuable volume to teachers and administrators who are curious about how a "modern" curriculum can be applied in action.

World Words. Recommended Pronunciations, by W. Cabell Greet. Columbia University Press, 1948. 608 pp., \$6.75.

Some 25,000 names of persons and places are included in this newly revised reference work by Professor Greet of Columbia's English Department. Each entry is respelled in two ways: first in a simplified Websterian alphabet, then phonetically without special markings. There is an introductory section which offers help in the pronunciation of languages ranging from Albanian to Turkish. Although the book is a standard reference of newscasters, school libraries will find it a valuable source on pronunciation of difficult foreign names.

The Word Finder, edited by J. I. Rodale. Rodale Press, Allentown, Pa., 1947. 1317 pp., \$6.50.

Here is a new tool for writers who would rather flip a page than bite a nail in the never-ending quest for the

right word. It is not a synonym book. Nouns, verbs, and adjectives are arranged alphabetically. In describing the volume under review, for example, *The Word Finder* offers about fifty modifiers for "volume." Some of the more appropriate are: immense, ambitious, inexhaustible, substantial, sturdy. Later we may have use for the adjective "thumb-scarred." Verbs which we can couple with "volume" include: browse-through, consult, ponder, scan, delve into.

English teachers and school libraries will want to invite attention to this new reference volume, which promises to be a useful companion for writers.

World Scope Encyclopedia. Universal Educational Guild, N. Y., 1948. 12 volumes, 5312 pp., \$59.90.

In the new set of *World Scope Encyclopedia* a conscious effort has been made to keep the text simple and readable. A larger number of well-selected pictures than in earlier editions contributes to the improved volumes. The articles are brief, but well condensed. The subjects are as broad as agriculture and as narrow as Zululand. Although the articles are unsigned, some prominent university authorities have contributed, and the general level of scholarship and accuracy is high.

Each volume measures 6 1/2 x 9 1/2 inches. This will contribute to easy handling by high school students and the average adult for whom this encyclopedia is intended.

Does Our Foreign Policy Make Sense? by Joseph C. Harsch. Headline Series, Foreign Policy Ass'n, 22 E. 38th St., NYC. Pamphlet, 64 pp., 35c.

Mr. Harsch, a foreign correspondent of long experience, sees American foreign policy today as confused, and the "lasting" peace a chimera. He discerns four different directions in which our foreign policy is moving: (1) international cooperation, (2) balance of power shared by Britain, U.S.S.R., and U. S., (3) a "Two-World" system in

which the U. S. leads the Western bloc against Russia, and (4) armed isolation. These policies are described, along with our conflicting policies in the Far and Middle East where we cannot reconcile freedom for colonial people with stability for colonial powers.

Let's Be Human. Seven Steps to Increase Your Ability to Handle People, by John L. Beckley. Duell, Sloan, and Pearce, 1947. 122 pp., \$2.

Here in brief compass are seven rules which, if followed, would make work a joy and multiply competitors for the accolade, "Boss of the Year." Briefly stated, they are: 1. Perfect your self control; 2. Appreciate and praise; 3. Stress rewards; Avoid punishments; 4. Criticize tactfully; 5. Always listen carefully; 6. Explain thoroughly; 7. Consider your workers' interests as you would your own.

Teachers and administrators are always bossing others, especially students. They would profit by reading this down-to-earth guide for winning friends and influencing people.

The Metropolitan Life. A Study in Business Growth, by Marquis James. Viking Press, 1947. 480 pp., \$5.

Mr. James has won two Pulitzer prizes for biographies of Sam Houston and Andrew Jackson. In the present volume he has written the story of the Metropolitan Life Insurance Company from its beginnings during the Civil War period to the current slum clearance program in the old gas-house district of New York. American History and Economics teachers will find this heavily documented but smooth-flowing history of a gigantic private business a real contribution to their understanding of insurance as a social force.

The Scientists Speak, edited by Warren Weaver. Boni & Gaer, 1947. 369 pp., \$3.75.

Scientists are showing an increasing interest in making their work comprehensible to the layman. The present effort was made initially during the intermission in the commercially sponsored New York Philharmonic programs. Eighty-one of America's foremost scientists tell of their work and explain how their findings affect our lives. There are brief but enlightening chapters on a great variety of subjects including atoms, streptomycin, 100-octane gas, DDT, planets, plants, blood, etc.

Science, social science, and English teachers will welcome this book, which breaks down into digestible language many mysteries of interest to high school students. There is a comprehensive bibliography.

HOWARD L. HURWITZ

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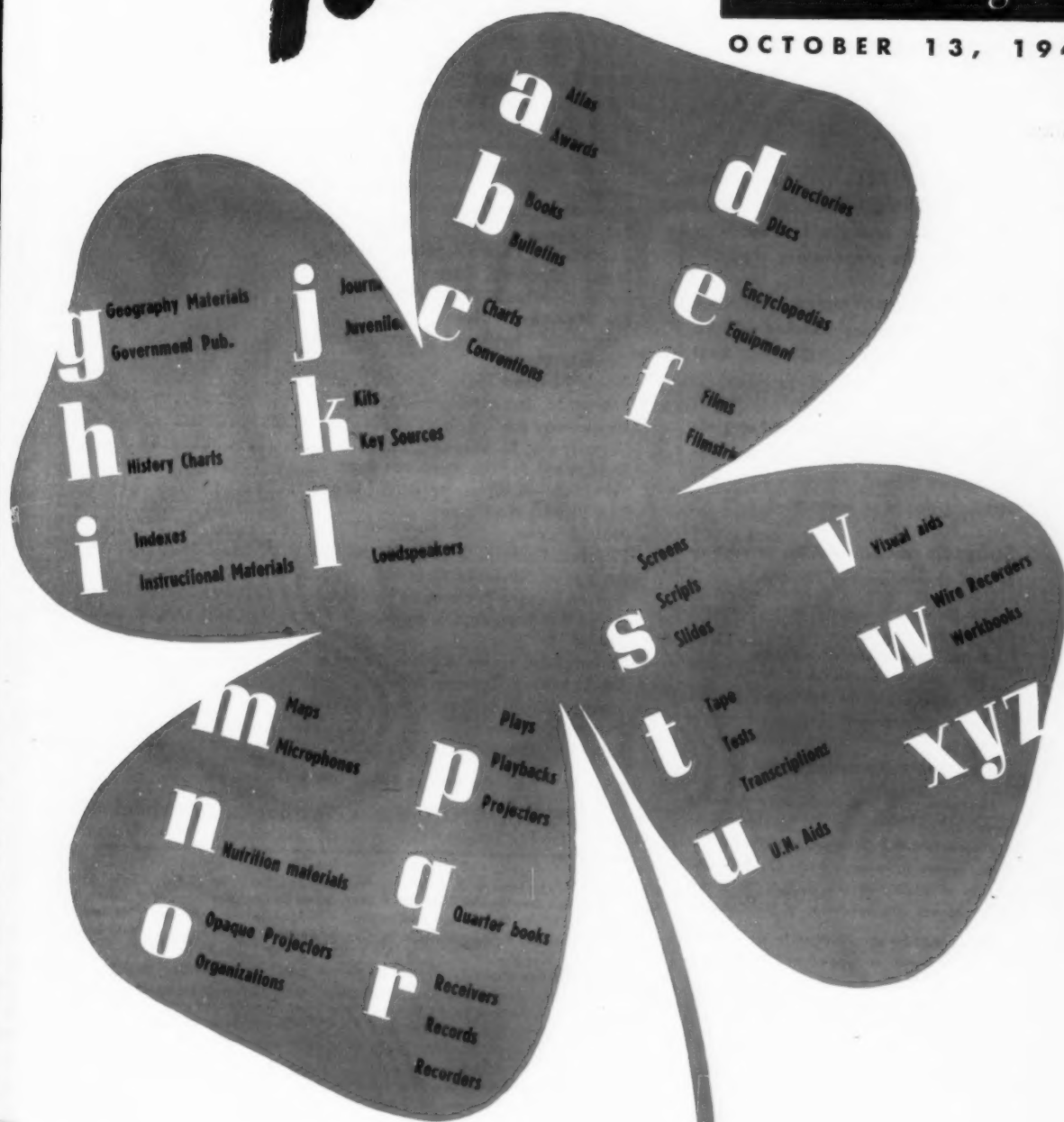
SCHOLASTIC

Teacher

EDITION

Practical English

OCTOBER 13, 1948



Where to find it...from **A to Z**

TURN TO PAGE 5

TEACHERS!

Help your students NOW
to prepare for the
NATIONAL HIGH SCHOOL
STUDENT CONTEST

conducted by

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GRAND PRIZE: A Trip to Switzerland by Swissair Lines for the winning student and the teacher who supervises his preparatory study.

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- (e) A Comparison of the American and Swiss Forms of Government

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Each entry must have in the upper left-hand corner of the first page: (1) student's name and home address; (2) approximate number of hours devoted to research work; (3) name and address of school; (4) this phrase: "Submitted in accordance with conditions of the Contest."

Entries must be either written in ink on large size ruled paper or typewritten. At the conclusion of each Essay, certificate signed by the teacher assisting the student in preparatory study should be executed as follows: "I have supervised the research work upon which this essay is based, and know that it is the original work of the student."

Address all entries to: American Society for Friendship with Switzerland, Inc., 8 West 40th St., New York 18, N. Y. They must be postmarked not later than midnight January 31, 1949.

ENROLL YOUR SCHOOL FOR THIS CONTEST. CHECK WITH YOUR PRINCIPAL FOR COMPLETE RULES, CONTEST POSTER, AND SCHOOL ENROLLMENT CARD.

SCHOLASTIC TEACHER *Monthly*

THE NATIONAL SERVICE MAGAZINE FOR THE TEACHING PROFESSION

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NEXT MONTH: Books, Textbooks, Loudspeakers

EXECUTIVE STAFF: Maurice R. Robinson, President and Publisher ★ Kenneth M. Gould, Editor-in-Chief ★ William Dow Boutwell, Editor ★ Mary Jane Dunton, Art Director ★ Sarah McC. Gorman, Production Chief ★ G. Herbert McCracken, Vice-President and Treasurer ★ Marie Kerkmann, Advertising Manager ★ George T. Clarke, Circulation Manager ★ Agnes Laurino, Business Manager.

Scholastic Teacher Monthly supplies practical hints to teachers, frontier trends in secondary schools, news of education, handy guides to the best in books, radio, and motion pictures.

Scholastic Teacher invites manuscripts describing new and promising teaching techniques and practices in English and Social Studies. Payment is made for manuscripts accepted at the time of publication. Send photographs if available.

Scholastic Teacher Weekly (and monthly) contains Weekly Lesson Plan and Tools for Teachers. Weekly and Monthly go FREE to Teachers. ordering classroom magazines club subscriptions for any of the following Scholastic Magazines:

SENIOR SCHOLASTIC • LITERARY CAVALCADE
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JUNIOR SCHOLASTIC

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Educational Foreign Travel

TOURS PLANNED FOR CULTURAL VALUES

University Tours are planned for intelligent travelers, particularly students and alumni of our American colleges, and those in the teaching profession. The groups, which are limited to twenty-five members, travel under the inspirational leadership of cultured scholars who interpret the civilization of the countries visited, while emphasizing the particular phase of culture for which each itinerary is planned. Teachers return to their classes in the fall greatly enriched in experience and the classroom work becomes more vivid and interesting to them as well as their pupils.

Season of 1949

Backgrounds of English History and Literature.

Leader: Dr. J. Clark Graham, President, Yankton College. Wales, English Lakes, Scotland, the Cathedral Towns, the South Coast, Devon, Cornwall, the Shakespeare Country.

The European Democracies. Leader: Dr. Stephen K. Bailey, Professor of Government, Wesleyan University. Planned for students of Political Science. England, Norway, Sweden, Denmark, Holland, Belgium, Switzerland, France.

Art Appreciation. Leader: Professor James Chillman, Jr., Director, the Museum of Fine Arts of Houston, and Professor of Architecture, Rice Institute. England, France, Italy, Switzerland, Belgium and Holland.

Art Appreciation. Leader: Dr. Walter W. Horn, Department of Art, University of California. England, Holland, Belgium, France, Switzerland, Italy.

French Summer School. Director: Dr. James B. Tharp, The Ohio State University. Normandy, Brittany, the Chateau Country, the Pyrenees, Carcassonne, Provence. Residence-study period at the University of Grenoble.

The Bureau of University Travel is incorporated under the laws of Massachusetts as an educational foundation. It has no connection with any commercial organization. We have been taking Americans abroad on educational tours for fifty-eight years. Early registration is recommended. Mail the attached coupon for prospectus.



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Music Appreciation. Leader to be announced. Holland, Belgium, Switzerland, Austria (Salzburg Festival), Italy, France, England, Scotland (Edinburgh Festival).

Classical Backgrounds. Professor Oscar E. Nybakken, Department of Classics, The State University of Iowa. Italy, Switzerland, France, Belgium, Holland, England.

Field Workshop — Resources in Teaching French.

Normandy, Brittany, Chateau Country, the Pyrenees, Carcassonne, Provence, the Riviera, the French Alps, French-speaking Switzerland. Transatlantic crossings by air.

Backgrounds of Civilization in Mexico. Leader: Dr. F. Tredwell Smith, The Dalton School. Including ten-day excursion by private motor from Mexico City to Guadalajara and seven-day excursion to Oaxaca.

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Please mail to me your printed programs of educational tours for the summer of 1949. I am particularly interested in —

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| <input type="checkbox"/> Art Appreciation | <input type="checkbox"/> Music Appreciation |
| <input type="checkbox"/> Political Science | <input type="checkbox"/> Classical Backgrounds |
| <input type="checkbox"/> Culture in Mexico | <input type="checkbox"/> French Language Study Tour |
| | <input type="checkbox"/> Resources in Teaching French |

Name _____

Address _____



The Battle Against MALNUTRITION

IN WEST VIRGINIA seventy organizations joined with the schools, press, radio, and government in a state-wide nutrition program. They had good reason to join forces. A study revealed that 14 of every 100 children ate no breakfast; only one in ten ate a breakfast that could be called "good."

Minneapolis schools threw their strength into a community-wide better nutrition drive.

In North Carolina the legislature earmarked funds for a Good Health campaign. Sixteen hundred billboards carried the Good Health message. One of North Carolina's best known citizens, orchestra leader Kay Kyser, persuaded two well known composers to write a Good Health song, Frank Sinatra and Dinah Shore recorded the song, *It's All Up to You*, with Mr. Kyser's orchestra. High schools conducted a state-wide oratorical contest on Good Health.

New York schools have before them this fall the startling fact that 60 per cent of the adolescent girls and 40 per cent of the adolescent boys were receiving diets poor by the usual nutritional standards.

Houston, Texas, "sells" its children

and adults on Better Health with movies in the public parks.

Throughout the nation people are waking up to the importance of learning how to eat the right foods at the right time. Whole states and communities work to "add years to life" by winning people over to better food habits.

West Virginia and some other centers concentrated on Better Breakfasts. "During the past years," wrote Mrs. Rachel H. Ferguson, chief nutritionist of the Division of Maternal and Child Health, in a letter to organizations, "breakfast has become the neglected meal. Leaders in the field of health have watched with alarm increasing evidence which indicates that the well-being of the population as a whole is definitely harmed by skimping or skipping breakfast." So that's where West Virginia concentrated its promotion — on adequate breakfasts. Other communities used different strategy.

I do not need to tell any teacher of experience that good food is a prerequisite to good learning. We have all seen too many children made listless or restless or irritable from lack of adequate food. We know the value to

growing boys and girls of the hot lunch at school.

But there remains much to do. It takes time and much effort to build good eating habits. That is why *Scholastic Magazines* has decided to step up its attention to Nutrition. The editors of *Scholastic* classroom magazines will stress nutrition more than ever. The editors of *Scholastic Teacher* and *Scholastic Coach* will do likewise.

To guide our efforts we have formed a national advisory committee on Health and Nutrition. This is the roster: Health and Fitness — Dr. Fred V. Hein, American Medical Association; Home Economics — Edna Kraft, State Supervisor Home Economics Education, Iowa State Board for Vocational Education; Physical Education — Joseph McKenney, Director of Physical Education, Boston City Schools; School Administration — Dr. Chester H. Katenkamp, Principal, Baltimore City College, Baltimore, Md. Still to be appointed are a representative of the Parent-Teachers Association and a nutritionist.

Our magazines will transmit the newest knowledge and the most successful programs. Our first act is to invite teachers who have carried on successful programs to tell how they did it. The best articles will receive our *Scholastic Nutrition Award* and will be given to the nation through *Scholastic Teacher*.

Will you join our committee and us in a sustained national campaign for health and nutrition; for upbuilding one of our vital resources, stamina?

J. G. Studabaker

ANNOUNCING:

Awards for Article on NUTRITION—\$200

TELL YOUR STORY

Does your school also educate children toward better eating habits?

Do you in your classroom promote nutrition? How?

You can advance nutrition education in United States.

- Simply write down your school's program or your own.
- Keep it within 750 to 1,000 words. Make it interesting.
- Your manuscript may win one of eight \$25 *Scholastic* awards for teacher articles on nutrition.
- Articles winning awards will be published in *Scholastic Teacher*.

Send your story to Director, Nutrition Program, *Scholastic Magazines*.

The ABC's of Where to Find It

The wisest person in the world, it is said, is *not* the one who knows but the one who knows where to find it.

By that criteria we, in this special issue, guarantee to make you very wise, indeed. "Where-to-find-it" wisdom can be as near to you as your desk drawer.

That is where we suggest that you place this first "Where-to-find-it" for high school teachers, supervisors and principals. Put it where you can put your hands on it quickly.

This is the kind of directory some of your best friends borrow and forget to bring back. To guard against polite pilfering write your name in ink on the cover.

We asked many teachers what we should put into this number. We crammed in everything we could. Some information overflows into our November special BOOK issue.

In return for wisdom-on-the-half-shell we ask of you two favors:

1. Tell us what else you would like to find in the next "Where-to-find-it."
2. When you write to these sources be *sure* to say, "I Saw It in Scholastic Teacher."

And Then What...

SOcial studies 2b here we come! A slide film projector under one arm, two maps under the other and *The Lonesome Train* record album between our teeth.

Why?

Will the new tools of learning etch the lessons deeper into the young gray matter? Or will they merely add more gray hairs? Let's look at an example. This happened at summer school in Teachers College, Columbia University. The course: Communication. There we saw "motivation" elevated to something more than classroom *hors d'oeuvres*.

The study unit before the class was *The City*. What characterized life in a city? For this unit Prof. Lennox Grey brought to the class a record album, color slides and a projector and some books.

"Is this *The City*?" he asked as he played the records of Gershwin's *Rhapsody in Blue*. "What do you hear in that opening wail? The fire department? Ambulances? Do you feel the city's thrust of power and drive?"

Then he invited the class to look at the city through the eyes of artists. In the darkened classroom color painted

the white screen. Here shone a great city as artists see it—its majesty and cruelty; its fevered pace.

Now Professor Grey turns to the city as a writer sees it. He reads from *Manhattan Transfer* by John Dos Passos. You walk with Dos Passos north from City Hall through narrow canyons. The facts of city life become unforgettable because they have been surcharged with feeling—the feeling of competent, sensitive observers.

Or let us take another example.

Do you teach Milton? Not even his wife could love him! Can you do any better for that old curmudgeon? Marguerite Hood, a music professor, brought Milton's poetry to class. She brought prints of the Dutch masters also and a Philadelphia Orchestra recording of the *Bach Brandenburg Concertos*. All three, she said, belong to the same age. These are the booming voices of the Reformation. By listening to Bach we magically entered into the soul of Milton. Hearing Milton's unflinching verse we suddenly knew more about Bach and Rembrandt and the flowering of the Reformation.

This technique requires no secret

formula; no excessively hard labor. By the end of summer school one teacher went home armed with French posters, prints, and a folk song album. Another collected music and art and slidefilms of Brazil. A music teacher bought art prints at the Metropolitan Museum; an English teacher bought records. A Negro teacher from Mississippi shipped home a photo picture book of New York and the *Manhattan Tower* suite album.

You knew by the glint in their eyes they expected to dazzle their classes; make eyes pop and set feet to tapping. These teachers had found new tools to arouse in their students pleasure, surprise, affection, and eagerness to know more.

We hold no patent on this process. Any teacher can use it for almost any subject. Build your own armory of teaching aids. Sometimes a single film will perform wonders. Use this *Where to Find It* issue to hunt materials.

Keep three aims foremost: First, seek beyond the confines of your own subject. Second, select your teaching aids with thought to their emotional impact. Third, remember that every classroom is a stage. The most successful teachers bring to that stage the deftness and trappings of expert showmanship. — Editor



About Other Countries

By print and picture many nations tell their stories

ONE very rich mine of superior classroom materials is the Information Office maintained by many nations in United States. All such offices are eager to help teachers. Please do *not* pepper these agencies with student requests.

From agencies listed below you can obtain free or at small cost a great variety of aids, for example: posters from France; a beautifully illustrated book of Portuguese folk songs; photographs from the Dominican Republic; an illustrated booklet of Belgian folk customs; pictures of the wild animals and birds from the Union of South Africa; pamphlets on Denmark; and exquisite maps in color from Britain.

Following is a partial list of the best sources we know. Other agencies, notably the tourist bureaus and national railway systems of certain countries, also offer excellent materials. Each nation, of course, puts its best foot forward. Tell them what you need and they will help you. Address all in New York City except Pan American Union. Mention you saw the address in *Scholastic Teacher*. — Ed.

American-Swedish News Exchange, Inc.
630 Fifth Ave. Pamphlets, folders, free photos.

Australian News and Information Bureau
636 Fifth Ave. Pamphlets.

Brazilian Government Trade Bureau
551 Fifth Ave. Good pamphlets.

British Information Services
30 Rockefeller Plaza. All kinds of materials—pamphlets, posters, photos, etc.

Canadian Information Service
620 Fifth Ave. Bulletins, brochures, pamphlets, free photos.

Casa de Portugal
630 Fifth Ave. Most pamphlets in Portuguese.

Chinese News Service
30 Rockefeller Plaza. Good pamphlets, excellent library, photos. (charge)

Czechoslovak Information Service
1790 Broadway. Informative pamphlets not too well illustrated.

Danish Information Office
15 Moor St. Numerous pamphlets and brochures, very attractive and informative.

Dominican Information Center
507 Fifth Ave.

Information Division of the French Embassy
610 Fifth Ave.

Mexican Government Trade Bureau
630 Fifth Ave. Numerous brochures describing different regions of Mexico. A few pamphlets giving over-all picture.

Middle American Information Bureau
Box 93, Lenox Hill Station. Sponsored by United Fruit Co. Issues frequent bulletins on Middle American countries.

Netherlands Information Bureau
10 Rockefeller Plaza. 11 kinds of pamphlets.

Norwegian Information Service
30 Rockefeller Plaza. Pamphlets.

Panama National Tourist Commission and Information Bureau
390 Park Ave. Well-illustrated pamphlets.

Pan American Union
Washington 25, D. C. Pamphlets, etc.

Polish Research and Information Service
250 W. 57 St. Good pamphlets; free photos.

South African Government Information Office
500 Fifth Ave. Large supply of well-illustrated pamphlets.

United Chinese Relief, Inc.
1790 Broadway. All kinds of pamphlets.

Uruguay Information Bureau
630 Fifth Ave. Numerous brochures, largely in Spanish.



This poster in color has been sent to every U. S. high school with full information about the National High School contest. See also the announcement of American Society for Friendship with Switzerland on page 2-T of this issue.

Indispensables for English

WHAT books would you recommend as helpful to secondary school English teachers? We asked this question of nine well-known teachers of English. Har'len Adams, Chico (Calif.) Junior College; C. X. Dowler, Central High School, Tulsa, Okla.; Oliphant Gibbons, Buffalo, N. Y., Public Schools; Lennox Grey, Teachers College, Columbia University; Wilbur Hatfield, Editor, *The English Journal*; Mark Neville, St. Louis, Mo.; George W. Norvell, N. Y. State Dept. of Education; Thomas Clark Pollock, New York University, and Robert Pooley, University of Wisconsin. Their choice follows. —Hardy Finch.

Broening, Angela M. *Conducting Experiences in English*. New York: Appleton-Century, 1939.

Clarke, H. A. *Modern Techniques for Im-*

proving Secondary School English. New York: Noble and Noble, 1940.

Flesch, Rudolph F. *The Art of Plain Talk*. New York: Harper, 1946.

Fries, Charles C. *American English Grammar*. New York: Appleton-Century, 1940.

Gray, William S. (ed.). *Reading in General Education*. Washington, D. C.: American Council on Education, 1940.

Hatfield, W. W. *An Experience Curriculum in English*. New York: Appleton-Century, 1936.

Herzberg, Max (ed.). *The Emerging Curriculum in English in the Secondary School*. Bulletin No. 136. Washington, D. C.: National Association of Secondary School Principals, 1946.

Herzberg, Max (ed.). *Radio and English Teaching*. Chicago: National Council of Teachers of English, 1941.

Lenrow, Elbert. *Reader's Guide to Prose Fiction*. New York: Appleton-Century, 1940.

Marckwardt, Albert H. and Walcott, Fred G. *Facts About Current English Usage*. Chicago: National Council of Teachers of English, 1938.

Mirrieles, Lucia B. *Teaching Composition and Literature in Junior and Senior High Schools*. New York: Harcourt, Brace, 1944.

Perrin, Porter G. *An Index to English*. Chicago: Scott, Foresman, 1942.

Pooley, Robert C. *Teaching English Usage*. New York: Appleton-Century, 1946.

Richards, I. A. *Practical Criticism*. New York: Harcourt, Brace, 1929.

Roberts, Kaulfers, and Kefauver. *English for Social Living*. New York: McGraw Hill, 1943.

Rosenblatt, Louise. *Literature as Exploration*. New York: Appleton-Century, 1938.

Smith, Dora V. *Evaluating Instruction in Secondary School English*. Chicago: National Council of Teachers of English, 1941.

Zahner, Louis (ed.). *Language in General Education*. New York: Appleton-Century, 1940.

"Weekend with Music"

**Philharmonic Orchestra Program
to Feature High School Guest Speakers**

DO YOU know a high school boy or girl who would like to come to New York for a weekend with all expenses paid? The trip will include admission to such events as the Metropolitan Opera and the newest musicals. The visitor will be a guest at one of the best hotels. Climax to a *Weekend with Music* will be attendance at a Sunday afternoon concert of the New York Philharmonic Orchestra in Carnegie Hall. During the intermission the student will be interviewed for the CBS network by the well-known composer and commentator, Deems Taylor.

Does this read like a dream? It is a dream that will come true this year for more than 70 high school boys and girls through arrangement by the new sponsor of the broadcasts—Standard Oil Co. (New Jersey).

To the principal of every U. S. high school an announcement of the *Weekend with Music* program has been mailed. It invites each high school to nominate its most able and articulate spokesmen for music.

Final selections of boys and girls to come to New York will be made by a distinguished National Advisory Board based on information supplied on a Nomination Form plus voice recordings.

Members of the Board who guide the *Weekend with Music* program and select the candidates are: Paul E.

Elicker, executive secretary, National Association of Secondary School Principals; Msgr. Francis G. Hochwalt, executive secretary, National Catholic Education Association; Mrs. Royden J. Keith, pres., Federation of Music Clubs; Douglas Moore, McDowell professor of music, Columbia University; Robert Shaw, Juilliard School of Music; Carlton Sprague Smith, chief, music division, New York Public Library; Howard B. Spaulding, principal, A. B. Davis High School, Mt. Vernon, N. Y.; Sigmund Spaeth, author and lecturer; John W. Studebaker, chairman, editorial board, *Scholastic Magazines*; Deems Taylor; Peter Wilhousky, assistant music director, Board of Education, New York; Oliver Daniel, CBS, executive secretary.

Listen in to the Philharmonic concerts and the youth of America every Sunday afternoon from 2:45 to 4:30 p.m. EST.

Great Literature on NBC

The drama of great literature will be distilled for the air this year on the new NBC Theater, 2:30-3:30 EST. First of the Anglo-American classics scheduled are *The American* by Henry

James, *Lord Jim* by Conrad, *An American Tragedy* by Dreiser and an H. G. Wells novel.

NBC also announces that spokesmen of major U. S. organizations will tell about the U.N. Assembly in Paris in a series at 5:30-5:45 p.m. on Saturdays through Nov. 20.

Documentaries Coming Up

Network staffs are hard at work on important documentaries. On Nov. 25 Mutual will produce *Children of Divorce* from the child's viewpoint. Robert Saudek flew to Germany to guide production of ABC's forthcoming *Berlin*.

CBS research beavers are cutting radio timber for *Mental Health*, *Hollywood* and the *Luce Organization*.

You and . . .

Watch the 6:15 EST spot on CBS for good conversation. Five programs each week will point up timely topics beginning with *You and Television* Nov. 15. On succeeding weeks: *Money*, *Food*, *Marriage*, *Aviation*, *Theater*.

On Saturday at the same time hear *Memo from Lake Success* prepared by the U.N. radio division.



Columbia Broadcasting System Photo

Gladys Swarthout entertains high school students and Deems Taylor in preview of *Weekend with Music* program.

GOOD LISTENING

Radio Programs Recommended by the FREC

WHICH of the 700 or more network radio programs aired each week can a teacher recommend for student listening? Let this GOOD LISTENING roster be your guide.

It comes from a committee of educational radio experts: Mrs. Gertrude Broderick, secretary, FREC; Belmont Farley, public relations director, NEA; Hazel Kenyon Markel, education direc-

tor, WTOP; and Prof. Clyde Huber, Wilson Teachers College.

All four networks suggest programs to this review group set up by the Federal Radio Education Committee. The committee listens. *Scholastic Teacher* presents the only complete list of programs recommended. Watch for other editions of GOOD LISTENING in our December, February, and April issues.

This list of radio programs includes all programs recommended by the Federal Radio Education Committee.

All hours are EST. Music programs, ★. Grade levels recommended: E (elementary), J (junior high), S (senior high), A (adult). Networks: ABC (American Broadcasting Company), CBS (Columbia Broadcasting System), MBS (Mutual Broadcasting System), NBC (National Broadcasting Company).

•SUNDAY

STORY TO ORDER (E) 9:15-9:30 a.m. NBC. Lydia Perera writes and tells an original story for children, based on three words sent in by listeners.

(Continued on page 38-T)



For Classroom Problems

You Name It—These Organizations Can Help

SOME topics are forever coming up in education: conservation, child development, how to promote better intercultural relations, labor, etc. So we list timely topics and some organizations best equipped to help you.

Most of the organizations listed below will have printed or picture materials. Many run the whole gamut of films, slides, records, and other a-v materials. Also teacher guides.

Try to work through local branches (such as PTA's, Better Business Bureaus, Red Cross, etc.).

Audio-Visual Education

Educational Film Library Association, 1600 Broadway, New York 19, N. Y.

Film Council of America, 6 West Ontario St., Chicago 10, Ill.

Child Development

American Council on Education, 744 Jackson Place, N.W., Washington 6, D. C.

Association for Childhood Education, 1201 16th St., N.W., Washington 6, D. C.

National Congress of Parents and Teachers, 600 So. Michigan Blvd., Chicago, Ill.

Community Service

American Junior Red Cross, 18th and E Sts., N.W., Washington, D. C. Service organizations operating for youth, such as Boy and Girl Scouts, Youth Councils, etc., will often have materials which you can use. Check through your Community Chest or similar group to see which of the national youth organizations are represented by local chapters in your town.

National Social Welfare Assembly, Youth

Division, 134 East 56th St., New York 22, N. Y.

Conservation

American Forestry Association, 919 17th St., N.W., Washington, D. C.

U. S. Dept. of Agriculture, Washington, D. C. Especially: Forest Service and Field Service Branch

Consumer Education

Consumer Education Study, National Association of Secondary School Principals, 1201 16th St., N.W., Washington, D. C.

Council on Economic Development, Washington, D. C.

National Better Business Bureau, Inc., 405 Lexington Ave., New York 17, N. Y.

Twentieth Century Fund, 330 West 42nd St., New York 18, N. Y.

Education

American Council on Education (see above)

National Education Association (and Depts.) (see above)

U. S. Office of Education, Federal Security Agency, Washington 25, D. C.

General

Public Affairs Committee, 22 East 38th St., New York 16, N. Y.

Guidance

Department of Vocational Education, NEA (see above)

National Vocational Guidance Association, Inc., 82 Beaver St., New York 5, N. Y.

Health

The American Medical Association, 535 No. Dearborn St., Chicago 10, Ill.

U. S. Public Health Service, Temporary Bldg., T-6, Bethesda, Md.

Intercultural Education

Bureau for Intercultural Education, 157 W. 13th St., New York 11, N. Y.

Institute for Democratic Education, 415 Lexington Ave., New York 17, N. Y.

International Relations

American Association for United Nations, 45 East 65th St., New York 21, N. Y.

Commission on International Education Reconstruction, 744 Jackson Place, N.W., Washington 6, D.C.

Foreign Policy Association, 22 East 38th St., New York 16, N. Y.

National Education Association, International Relations Committee (see above)

United Nations, Department of Public Information, Lake Success, New York

United Nations Educational Scientific and Cultural Organization, 405 East 42nd St., New York 17, N. Y.

Labor

International Labor Office, Power House Road, Manhasset, L. I., N. Y.

U. S. Department of Labor, Washington, D. C. Especially: Bureau of Labor Statistics

Safety

American Automobile Association, Pennsylvania Ave. at 17th St., Washington, D. C.

National Safety Council, Inc., 20 North Wacker Drive, Chicago 6, Ill.

Savings

Education Section, U. S. Savings Bond Div., Treasury Department, Washington 25, D. C.

The Scholastic Awards

OF ALL talent-encouragement programs Scholastic Awards—now in their 25th year—annually presents the largest number of awards: more than 90 scholarships and well over 10,000 national and regional prizes and honors.

Scholastic Awards go for outstanding student work in the regular school program. Special topics not required. We invite entries in:

Scholastic Writing Awards
Scholastic Art Awards
Scholastic Creative Music Awards
Scholastic Industrial Arts Awards

For details see the Awards Announcement Issue: Oct. 6. Rules booklets supplied on request.

English teachers please note:

If your students live in any of these regions they can receive regional honors from cooperating newspaper sponsors preliminary to the national judging:

Alabama (Central), *The Birmingham Post*

Colorado (State), *The Denver Post*

Connecticut (State), *The Hartford Courant, Parade of Youth*

District of Columbia, *The Washington Star*

Illinois (North Central), *The Peoria Star*

Florida (Northern), *The Jacksonville Journal*

Louisiana (State) and Mississippi

(State), *The New Orleans States*
Michigan (Southeastern), *The Detroit News*

Missouri (Eastern) and Illinois (Western), *The St. Louis Star-Times*

New Jersey (State), *The Newark News*

New York (Capital District), *Albany Knickerbocker News*

New York (Southern Tier), *The Binghamton Press*

Ohio (Cleveland Area), *The Cleveland News*

Pennsylvania (Western), *The Pittsburgh Press*

Virginia (Peninsula), *The Newport News Times-Herald*

Washington (State), *The Seattle Post-Intelligencer*

X

What's Happened to the Pick and Shovel?

In the progressive mines that today produce most of America's bituminous coal, miners are more machine operators than hand laborers. This mechanical loader is just one of the costly tools of modern mechanized mining, which have ended much back-breaking toil for the miner, and enabled him to earn more by producing more. America's mines need more such equipment in order to increase the miner's productivity and offset mounting labor costs.



"Mechanical powder puff" is this rail car, coating a mine passageway with a spray of rock dust. This underground "cosmetic," processed from lime rock into a damp whitish powder, dilutes coal dust and safeguards against explosions. Just another one of the reasons America's coal mines are world's safest.



In the superintendent's office mine section foremen, seated before a map showing miles of mine "streets," discuss supervisory programs for greater safety, better working conditions, increased efficiency. They're top sergeants-in the world's most important army of supply, America's progressive coal mines!



It's fun finding out about coal! This ancient natural resource holds many surprises. To prove it, we've prepared a sparkling quiz booklet, full of up-to-date facts about coal. Your classes will enjoy it. For free copies, just mail the coupon.

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A DEPARTMENT OF NATIONAL COAL ASSOCIATION
WASHINGTON, D. C.

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Southern Building, Washington 5, D. C.

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BITUMINOUS COAL . . . LIGHTS THE WAY . . . FUELS THE FIRES . . . POWERS THE PROGRESS OF AMERICA

ELEANOR D. CHILD,

Supervisor,
Audio-Visual Department,
Public Schools, Greenwich, Conn.

School Projectionists

They take the worry out of instructional aids

In one big high school we know the film projector gathers dust. Not so in Greenwich, Conn. The audio visual department in the high school hums with activity. Teachers use films and other aids in abundance. Here's one major reason. —Editor

WE think we have solved the projectionist problem in our school system. After 12 years of experimentation and "trial and error" we have found the following practices to be successful.

1. WHO RUNS MACHINES—From the sixth through the twelfth grades students usually run the films. Sometimes a pupil in a grade below the sixth can be easily trained, but we prefer to make no exceptions. Gradually we are trying to train almost all teachers in the elementary schools. (Except on special occasions, it is difficult for a teacher of the lower grades to secure an older student as a projectionist. In the upper grades it is a great help for the teacher to know enough about the machines so that she can oversee the job and train her own projectionists, if she so desires.) In the high school, however, because many students have one or two study periods, only those teachers who express the desire to learn are encouraged to take lessons.

2. CHOOSING PROJECTIONISTS—In the elementary schools, pupils are usually invited to become projectionists by their teacher. Ordinarily only two are chosen from each room. Sometimes experienced operators suggest others whom they think would do well. In high school, the pupils volunteer to serve in this capacity.

3. REQUIREMENTS—Before a student accepts the responsibilities of being an operator, he is told just what his duties will be and under what circumstances he would be dismissed. As a rule, only those pupils who have proved responsible in other lines of work are accepted, but occasionally a person will be invited or will volunteer who has not yet shown dependability in school. Frequently such an individual will accept the responsibility. In this job, he can excel. No one is urged to become a

projectionist. We stress that it is an honor to be invited, that each projectionist performs a real service, and that the whole school depends upon this group's keeping equipment in good order and doing a good job.

4. GENERAL MEETINGS—At a general meeting of all projectionists we explain the value of the machines and film as well as the cost and inconveniences caused by repairs. But we stress that with proper training and alertness to a few simple details, it is extremely seldom that any trouble occurs. During the course of the year, one or two other general meetings are called as the need arises.

5. INDIVIDUAL INSTRUCTION—Instruction is usually given in separate stages; first, the pupil learns to set up the equipment; second, he practices threading film (he is required to do this successfully four times in succession); third, he runs the machine; fourth, he learns what to do when the film has a bad spot or when other emergencies arise. Plenty of time is given for each step to be learned; no one is hurried. Usually not more than two pupils are instructed on the machines at a time. The instruction times are staggered so that a beginner can watch a pupil who is having his last lesson. The advanced pupil is requested to tell the beginner just what he is doing and why this is done, while the beginner is encouraged to ask questions.

6. WRITTEN INSTRUCTIONS—Some written material is given each pupil. Sometimes the manual which comes with the machine is required reading. In the elementary school a one-page mimeographed sheet is issued, which lists important things to watch in order that the cords will be carefully handled, the film will not be damaged, the claws will be well guarded, and the amplifier will not be mistreated; at the bottom is a diagram, indicating how the film is threaded. High school operators are furnished with a mimeographed pamphlet that gives detailed instructions, including sections on the names of the parts of the machine, setting up the equipment, threading the

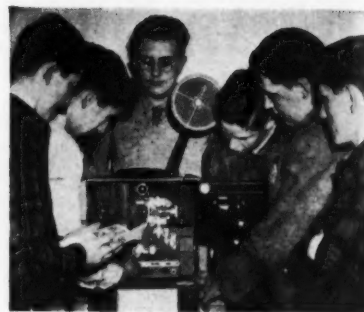


PHOTO BY ELEANOR D. CHILD
Public Schools, Greenwich, Conn.

Students must study and pass tests to make the projectionist squad.

projector, running the machine, meeting emergencies, and miscellaneous interesting facts. The last section includes the meaning of such terms as 8mm, 16mm, 35mm, acetate and nitrate cellulose film, AC and DC current, photoelectric cell, and other general information.

7. TESTS—After it is believed the pupil has learned everything necessary, a test film that contains bad places must be run and certain oral test questions answered before the operator is "passed."

8. FIRST EXPERIENCES—The first few times a projectionist runs a machine for a class, an experienced operator watches and is on hand to give help, if necessary. After that, each worker is on his own, which prevents one operator from thinking that the other has attended to some detail.

9. SPECIAL HIGH SCHOOL SET-UP—In the high school, projectionists sign up for whatever free study periods they wish to devote regularly to this work. At present ten tests are required and two more are optional, so that each worker knows how to run practically all audio-visual equipment, check films, and make minor repairs. When all tests are completed, the student is given a "license," which means he may instruct others and give them their tests and he may be assigned projection jobs outside of school which gives him a small source of spending money. After the volunteer has given approximately two hundred hours of service in one school year, he is presented with a silver pin, on which is inscribed the word, "Honor Award—Service to School." After two years of service, a gold pin is awarded.

10. MAINTENANCE OF MACHINES—Often one machine is assigned to an especially reliable boy for regular cleaning and oiling. This means he has to record how frequently the machine is used and to check it often, perhaps daily.

NOW 4 FILMOSOUNDS

ONE FOR EACH SCHOOL NEED

NEW ACADEMY FILMOSOUND PROJECTOR



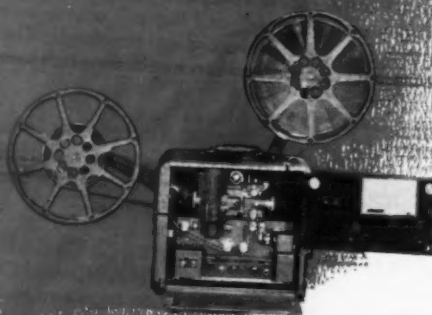
A new 16mm sound film projector that gives you light weight and low cost without sacrifice of the qualities a successful classroom projector must have. Powerful 10-watt amplifier provides ample sound volume, free from distortion. Brilliant pictures even under adverse conditions are assured by the efficient 1000-watt or 750-watt illumination system. Traditional Filmosound dependability, versatility, and simplicity of operation and maintenance.

NEW ONE-CASE FILMOSOUND PROJECTOR

A B&H quality projector that's even smaller, lighter, and lower in cost than the New Academy Filmosound. It's built into a single case! Speaker may be placed near screen—or operated right in projector unit. Offers more than twice the sound output of other small sound film projectors.

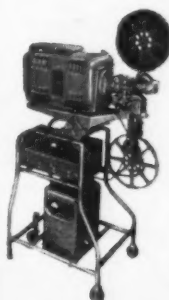


Every One Built Up to Professional Standards, Not Down to a Low Price



AUDITORIUM FILMOSOUND PROJECTOR

The greater audience-handling capacity of this Filmosound, with its 25-watt power speaker, recommends it for schools where 16mm sound films are to be presented in a sizable auditorium. This is an improved, more powerful model of the same dependable Filmosound that is so widely used in schools throughout U.S.A.



FILMOARC PROJECTOR

This most powerful of all 16mm sound film projectors provides high intensity arc illumination and adequate sound volume for the largest school auditorium.

Bell & Howell Company, 7199 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D.C., and London.

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Since 1897 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

NOW...the world's finest EDUCATIONAL RECORDER..

ONLY THE "SOUNDMIRROR" OFFERS ALL THESE ADVANTAGES

- ✓ **Superior tone quality and fidelity**—Lifelike fidelity in voice recordings—rich depth of tone in music. The frequency response is as uniform as the finest radio receivers—speed variations, known to the engineers as "wow" or "flutter" are so small as to meet professional recording standards. There is no scratchy background or needle noise to mar the reproduction.
- ✓ **Easy to handle "Magic Ribbon" recording tape**—Outstandingly practical for school use as compared to almost invisible hair-thin wire used on competitive recorders. Cannot snarl or tangle.
- ✓ **Program can be "edited"**—One of the outstanding advantages of the "SOUNDMIRROR" is that the "Magic Ribbon" recording tape can be easily cut and rejoined with cellulose mending tape to remove unwanted portions and rearrange program sequence.
- ✓ **Simplified operation**—No other recorder is so easy to operate. No complicated threading. Simply drop the "Magic Ribbon" in a slot in the mechanism. Simple control, single lever provides for play, record, rewind, or fast forward functions.
- ✓ **Automatic high speed rewind**—After a reel of "Magic Ribbon" has been recorded or played and the end of the tape is reached, the mechanism automatically reverses and rewinds in less than three minutes. The high rewind speed—ten times recording speed—is faster than any competitive recorder on the market!
- ✓ **"Acoustical"* non-directional microphone**—Provides a fidelity and sensitivity usually offered only in professional types. Convenient new exclusive case is adaptable to hand, table-top, or mike-stand use.
- ✓ **Easy fast indexing**—Provision is made for returning quickly and easily to a decided portion of a recording. A fast forward speed—an exclusive feature of the "SOUNDMIRROR"—permits reaching parts near the end of the recording quickly.
- ✓ **Thirty minute recording time**—The half-hour recording time provided by each reel of "Magic Ribbon" is ideal for school use—in the classroom, music department, or for special events.
- ✓ **Economy**—In addition to the reasonable first price of the "SOUNDMIRROR" itself, the economy of the "Magic Ribbon" recording tape is important to the school budget. "Magic Ribbon" can be saved and replayed indefinitely without deterioration but when no longer required, can be used to make a new recording without additional cost.
- ✓ **Adaptability**—The "SOUNDMIRROR" can be connected directly to a radio receiver for recording good music and educational program material directly from the air. It can be connected to the school sound system for replaying programs throughout the building.

Ask your local dealer for a demonstration of the

"SOUNDMIRROR"

Magic Ribbon School Recorder

or write The Brush Development Company, 3405 Perkins Avenue, Cleveland 14, Ohio

FOREIGN LANGUAGE	ORCHESTRA AND BAND	POLITICAL AND HISTORY	SCHOOL EXERCISES
quick recognition of word sound and usage	recording concerts and practice sessions for study	dramatized commentaries and current events	special school events and educational addresses
			

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Priced right for your school budget!



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SPEECH STUDY

correction of speech defects

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building musical and vocal libra-
ries for study

DRAMA STUDY

classroom programs and elocu-
tion training

DISCUSSION GROUPS

School society meetings and
social and civic studies



From American Industry

Thousands of dollars' worth of fine instructional aids are available at no or nominal cost to you as a teacher. Below we list 50 places to write to for instructional aids. Each is a business cooperative group. Each appropriates funds to tell about its product or activity. Most engage trained educational experts to prepare materials. Usually the materials contain educational content of high and dependable value. From these bureaus you may obtain posters, pamphlets, films, filmstrips, etc. A postcard will bring you a list of what each offers.

Clothing, Textiles, Leather

American Wool Council
1450 Broadway, New York 18, N. Y.

The National Cotton Council of America
P. O. Box 18, Memphis 1, Tenn.

Tanners' Council of America, Inc.
100 Gold St., New York 7, N. Y.

Coal, Gas, Oil, etc.

American Gas Association, Inc.
420 Lexington Ave., New York 17, N. Y.

American Petroleum Institute
50 West 50th St., New York 20, N. Y.

Anthracite Institute
101 Park Ave., New York 17, N. Y.

***Bituminous Coal Institute**
Southern Bldg., Washington 5, D. C.

Consumer Education

National Consumer-Retailer Council, Inc.
8 West 40th St., New York 18, N. Y.

National Better Business Bureau
Chrysler Bldg., New York 17, N. Y.

Standard Brands, Inc.
595 Madison Ave., New York 22, N. Y.

Foods, Agriculture

American Institute of Baking
1135 Fullerton Ave., Chicago 14, Ill.

American Meat Institute
59 E. Van Buren, Chicago 5, Ill.

Council on Candy of the Nat'l Confectioners' Association
1 No. LaSalle St., Chicago 2, Ill.

Farmers and Mfg. Beet Sugar Association
Second Nat'l Bank Bldg., Saginaw 5, Mich.

National Assn. of Margarine Manufacturers
Munsey Bldg., Washington 4, D. C.

National Canners Association
1739 H St., N. W., Washington 6, D. C.

National Dairy Council
Dept. EPS, 111 N. Canal St., Chicago 6, Ill.

National Peanut Council, Inc.
812 Citizens and So. Nat'l Bank Bldg., Atlanta, Ga.

U. S. Beet Sugar Association
Washington 5, D. C.

Sugar Research Foundation
52 Wall St., New York, 5, N. Y.

Wheat Flour Institute
309 W. Jackson Blvd., Chicago 6, Ill.

The National Fertilizer Assn., Inc.
616 Investment Bldg., Washington 5, D. C.

National Garden Bureau
407 So. Dearborn St., Chicago 5, Ill.

Health, Nutrition, Cleanliness and Safety

American Institute of Laundering
Joliet, Ill.

Better Vision Institute
3157 International Bldg., Rockefeller Center, New York 20, N. Y.

Cereal Institute, Inc.
135 So. La Salle St., Chicago 3, Ill.

Cleanliness Institute
295 Madison Ave., New York 17, N. Y.

Evaporated Milk Association
307 N. Michigan Ave., Chicago 1, Ill.

National Safety Council
20 N. Wacker Dr., Chicago 6, Ill.



My Recent Reading

Scholastic Teacher asked Thomas C. Pollock, president, National Council of English Teachers, what he is reading these days. In moments he can steal from duties as dean of New York University's College of Arts and Science, Dr. Pollock says, "I have been reading with much interest: Rebecca West, *The Meaning of Treason*; James Burnham, *The Struggle for the World*; the Bible; Henry Parkes, *The American Experience*; Sidney Hook, *Education and the Modern Man*; Thomas Alpheus Mason, *Brandeis*."

Home Furnishings, etc.

Mahogany Association, Inc.
75 E. Wacker Dr., Chicago 1, Ill.

Nat'l Paint Varnish & Lacquer Assn.
1500 Rhode Island Ave., N. W., Wash. 5, D. C.

Lumber

American Forest Products Industries
1319 18th St., N. W., Washington 6, D. C.

Western Pine Association
Yeon Bldg., Portland 4, Ore.

Douglas Fir Plywood Association
1707 Daily News Bldg., Chicago 6, Ill.

Metals

American Iron and Steel Institute
350 Fifth Ave., New York 1, N. Y.

Motion Pictures

Motion Picture Assn. of America
28 W. 44th St., New York 18, N. Y.

Radio

National Assn. of Broadcasters
1760 N St., N. W., Washington, D. C.

Transportation

Aircraft Industries Assn. of America, Inc.
610 Shoreham Bldg., N. W., Washington 5, D. C.

American Automobile Association
Pennsylvania Ave. at 17th St., Washington 6, D. C.

American Trucking Associations, Inc.
1424 16th St., N. W., Washington 6, D. C.

***Association of American Railroads**
924 Transportation Bldg., Washington 6, D. C.

Air Transport Association of America
1515 Massachusetts Ave., N. W., Washington, D. C.

Automobile Manufacturers Association
New Center Bldg., Detroit 2, Mich.

National Bus Traffic Assn., Inc.
506 So. Wabash Ave., Chicago 5, Ill.

National Federation of American Shipping, Inc.
1809 G St., N. W., Washington 6, D. C.

Miscellaneous

Bicycle Institute of America
122 East 42nd St., New York 17, N. Y.

Institute of Life Insurance
60 East 42nd St., New York 17, N. Y.

***National Association of Manufacturers**
14 West 49th St., New York 20, N. Y.

The Nat'l Board of Fire Underwriters
85 John St., New York 11, N. Y.

American Glassware Association
19 West 44th St., New York 18, N. Y.

Tommy skipped school and went fishing. When he came back, he met some of his friends.

"Catch anything?" called one.
"Nope," replied Tommy. "Ain't been home yet."

Mississippi Educational Advance

Questions About Books



Max Herzberg

T-A-B CLUB receives many requests that we provide for the use of such teachers as wish them suggestions for the occasional classroom discussion of T-A-B CLUB books that students have read.

This discussion, it is assumed, will take place in a club atmosphere with full opportunity for free discussion. It is probable, too, that unlike ordinary classroom assignments, not all the students will have read the same book; and as a consequence, an animated and useful exchange of opinions will take place—of a kind that may perhaps be gently guided toward the formation of sound standards.

Here, then, are a few suggestions. We shall be grateful for any comments that will help to make this department of greater service. In this issue we shall go back to the September list, since all of our space last month was devoted to a fuller explanation of the T-A-B CLUB.

September

1. Which of the four *Comedies* by Shakespeare would do best in radio? In television? Suggest actors and actresses you would enjoy seeing in the major roles?

2. Can the ideas of Lloyd C. Douglas be applied in ordinary life? In family life, for example? In school life?

3. Which is the best of Bill Stern's football stories? Can you add one to his collection, from your own observation, experience, or reading?

4. If you have been a Boy or Girl Scout, or have explored the woods on your own, which of Mrs. Rich's adventures do you think the most exciting or amusing? Do any of her experiences recall some you have had?

5. Do you believe that incidents like those related in Mrs. MacInnes's *Above Suspicion* really happen? When you read about them in the daily papers are spies shown as glamorous people? How did you like Joan Crawford and Fred MacMurray in the movie?

October

(See reviews in this week's issues of *Senior Scholastic*, *World Week*, and *Practical English*.)

1. Consider one of the songs popular on the air or in the juke boxes today. Are the words good enough to be considered by Louis Untermeyer for

his next *Pocket Book of American Poems*?

2. Almost all of us, from the Pilgrim Fathers to George Papashvily and his wife, are immigrants or the descendants of immigrants. What seems to you particularly inspiring in the narrative which shows that *Anything Can Happen*?

3. Do you like Westerners in the movies? Would *Oh, You Tex* make a good one? Why? What has made that Westerner of the air, *The Lone Ranger*, so popular?

4. After having looked over Ripley's *Second Believe It or Not*, you tell one, with pictures if you can.

BOOK LORE CAN BE FUN



Joan Masterson

The Teen Age Book Club works almost like magic as a device for stimulating reading, arousing interest in building personal libraries, utilizing parliamentary procedure and broadening the literary horizons

of ninth grade pupils.

In September, a pamphlet describing the monthly book titles is distributed to the class and the feasibility of organizing a book club discussed. If the class agrees, every pupil automatically becomes a member and those who wish to buy the 25c T-A-B CLUB books—receiving a dividend book for every four purchased—may do so.

After a brief review of parliamentary procedure, four officers are elected and from then on two English periods a month are devoted to book club meetings, with the teacher an interested spectator.

Student chairmen lead discussions on each of the five monthly titles. The reports are as varied as the pupils themselves. Usually committees, varying from two to ten pupils, give their reactions to the particular book, the character, author's style, etc. in round table discussions. Often, however, a group prefers to dramatize scenes from a novel, read sample selections from an anthology, conduct a who-dun-it quiz on detective fiction or a miscellaneous quiz on factual reading. Occasionally, the whole class forms a huge circle for a general discussion of book lore.

Those who have neither bought or borrowed the books of the month participate in the question period and later review their own current reading.

The T-A-B CLUB has been of tremendous benefit to English classes. Pupils have learned the value of parliamentary procedure, how to write reports and keep records, how to conduct discussion groups in a very painless way, but best of all, they have had fun sharing literary experiences. Non-readers have begun to enjoy reading; good readers have become insatiable in their quest for books and the T-A-B CLUB selections have offered a wide enough sampling of literary fare to pique—or satisfy—all tastes.—*Report to the Metropolitan School Study Council by Joan Masterson, 9th Grade English, Great Neck High School, N. Y.*

Twain Story

During a visit to London Mark Twain was guest at a dinner attended by many British scholars. The conversation drifted into a discussion of whether Bacon wrote Shakespeare: opinion was practically unanimous that Shakespeare wrote Shakespeare. But one Bacon-follower turned to Mark Twain and asked him to commit himself. "I'll wait till I get to heaven and ask Shakespeare who did write his plays," Mark countered. "I don't think, Mr. Clemens," said the Britisher, "that you will find Shakespeare there." "Then you ask him," said Mark.

Max Herzberg, Editor T-A-B Club News

★ ★

Last Chance For This Term

Start your T-A-B CLUB today. Fill in coupon and mail. You will receive:

- ... complete details
- ... materials to start a T-A-B CLUB
- ... five free sample T-A-B CLUB books
- ... book order blanks every month

You will be delighted at your students' pleasure in reading—the T-A-B CLUB way.

TEEN AGE BOOK CLUB

7 East 12 Street, New York 3, N. Y.

Please send sufficient TEEN AGE BOOK CLUB

materials to present the plan to _____

students in _____ classes and also a free sample set of the five September titles. (This offer is open to users of 10 or more of any of the Scholastic Magazines.)

NAME _____
(Please print)

SCHOOL _____

ADDRESS _____

CITY _____ ZONE _____

STATE _____



Some years ago a Chicago teacher received at her classroom a mechanically wound phonograph. In the bottom of the box lay the handle. This teacher called the Board of Education central offices to ask that someone come to show her how to put the handle in the machine and wind it.

Our readers are so much smarter that we go beyond sources of phonograph records. We also list sources of 33 1/3 r.p.m. 16 inch discs called recordings. Such discs run 15 minutes without changing the record. They can be played on suitable playbacks (see p. 28-T).

You can thrill your students with *The Lonesome Train* (Lincoln's funeral train) and Carl Sandburg reading Sandburg, take them back to Shakespeare's day with *Master Skylark*, challenge them with the CBS *Eagle's Brood* (juvenile problems), inspire love of fellowmen with *Americans All-Immigrants All*.

For a master and only slightly dated guide see *Recordings for School Use*, World Book Co. Or write to these sources.

Records and Recordings

American Book Company
88 Lexington Ave., New York 16, N.Y.

American Council on Education, Recordings Div.
New York University, Washington Square, New York City

American Library Association
50 E. Huron St., Chicago 11, Ill.

American Medical Association, Bureau of Health Education
535 North Dearborn St., Chicago 10, Ill.

Audio-Scriptions
1619 Broadway, New York 19, N. Y.

Brycast Productions
1041 Las Palmas, Hollywood, Calif.

Columbia Recording Corporation
799 Seventh Ave., New York 19, N. Y.

Commodore Record Company
136 East 42nd St., New York 17, N. Y.

Decca Records ((See American Book Co.))

Federal Radio Education Committee
U. S. Office of Education, Federal Security Agency, Washington 25, D. C.

Gloria Chandler Recordings
422½ West 46th St., New York 19, N. Y.

Gramophone Shop
18 East 48th St., New York 17, N. Y.

Harper and Brothers
42 E. 33rd St., New York 16, N. Y.

Harvard Film Service
Harvard University, Cambridge, Mass.

Institute for Democratic Education
101 Park Ave., New York 17, N. Y.

Intercontinental Audio-Video Corporation
44 Horatio St., New York 14, N. Y.

Llewellyn Productions
8 So. Michigan Ave., Chicago, Ill.

Linguaphone Institute
30 Rockefeller Plaza, New York 20, N. Y.

★Major Records Company
1600 Broadway, New York 19, N. Y.

National Council of Teachers of English
221 W. 68th St., Chicago, Ill.

Pacific Sound Equipment Company
Hollywood, Calif.

Popular Science Publishing Company
353 Fourth Ave., New York 10, N. Y.

★RCA Manufacturing Company
Camden, N. J.

Simmel-Meservey
321 So. Beverly Dr., Beverly Hills, Calif.

Scripts

★Audio Devices, Inc.
444 Madison Ave., New York 22 N. Y.

Educational Radio Script and Transcription Exchange
U. S. Office of Education, Federal Security Agency, Washington 25, D. C.

Mutual Life Insurance Co. of New York
34 Nassau St., New York 5, N. Y.

National Educational Association
1201 16th St., N. W., Washington 6, D. C.

National Script Service, Inc.
4868 Woodward Ave., Detroit 1, Mich.

Row, Peterson and Company
1911 Ridge Ave., Evanston, Ill.

Samuel French
25 West 45th St., New York 19, N. Y.

Scholastic Bookshop
7 East 12th St., New York 3, N. Y.

Recordings That Promote Reading

WE feel like cheering. We think you will too when you know what the review below promises.

Forward-looking teachers like to bring the warmth of human voices into their classrooms through records and recordings. But how to put one's hands on the really good disc?

So we urged AER (Association for Education by Radio) to set up a group to evaluate the fine new material coming through. AER did. Gertrude Broderick of the U.S. Office of Education Radio Division is in charge.

Below you will find the first review from a New York City panel chaired by James F. Macandrew, WNYE director.

Scholastic Teacher expects to bring you more record reviews. If you want to know more about this project write to Mrs. Broderick.

Books Bring Adventure

General rating: Excellent.
Fifteen minute programs, 16 inch,

33 1/3 r.p.m. Fourth in series under same title. Audition record available for one week. Producer: Gloria Chandler Recordings, Inc., 422½ W. 46th St., New York 19, N. Y.

Titles: *The Rain Forest*, *Li Lun, Lad of Courage*, *The Village That Learned to Read*, *Melindy's Medal*, *Here Comes Kristie*, *The Forgotten Finca*, *The Lost Violin*, *Jared's Island*, *Windy Foot at the County Fair*.

Appraisal: To those who believe that the radio menu for children should offer variety and who also believe that a dramatic show for younger listeners can be entertaining and exciting without tying the kids in knots with nervous tension, the news of a fresh series of Gloria Chandler's *Books Bring Adventure* is welcome indeed. And this latest set of 13 fifteen-minute programs does not let them down.

The stories are all entertaining, very frequently exciting, competently produced, and, except for one or two cases

that are arguable, scripted in such a manner that no youngster is left with a feeling of being gypped when he is referred to the book for more of the story. In other words each broadcast is a satisfying radio story with the episode being featured effectively resolved.

There is variety galore in the content of the new *Books Bring Adventure*. The locale varies widely from New Guinea, in *The Rain Forest*, a boy's thriller, and China, in *Li Lun, Lad of Courage*, a most unusual story of a boy's ordeal in raising ninety-nine grains of rice, to Mexico, in the vastly entertaining *The Village That Learned to Read*, and Boston, for the moving and highly effective *Melindy's Medal*. The last, by the way, the story of a little Negro girl who is very sad because, being a girl, she can't hope to continue the family tradition of winning medals for bravery (of course she does), is a fine example of effective intercultural education by radio. And it's all done without any fanfare, drum-thumping, or waving of the Bill of Rights.

(Continued on page 36-T)



New... RCA WIRE RECORDER



RCA WIRE RECORDER WITH SECRETARIAL ATTACHMENTS

Use it for the speedy dictation and transcription of letters, bulletins, memos and reports.

Foot-control switch automatically starts and stops recorder, rewinds wire. Small lightweight hand-held microphone with start-stop switch. A lightweight adjustable head set provides maximum comfort and privacy to secretary.

Speeds Learning in Speech, Language and Music Classes

● Teaching by sound with an RCA WIRE RECORDER speeds instruction in the school, college or university classroom. That's because the RCA WIRE RECORDER clearly, accurately records voices or music for immediate or repeated play-backs.

In foreign language, speech correction and public speaking classes . . . in drama and radio workshops—students can listen to their own pronunciation, diction and inflection. They can practice, record and correct faults.

In choral work, orchestra and band music classes the progress of individual students or groups can be studied in rehearsal. New and more complicated compositions can be analysed for tone, phrasing and other factors.

The RCA WIRE RECORDER is also used for making a permanent recording of staff meetings, special lectures, addresses at Commencement and Baccalaureate Services, and special appearances of honored guests.

A "plug-in" cartridge—exclusive to RCA—records up to one-half hour. When properly used, you play back recordings without rewind waiting time. No complicated threading. Programs can be erased and new recordings made using the same cartridge.

The RCA WIRE RECORDER is lightweight and portable—easily carried from classroom to classroom, from building to building. Comes complete with cartridge and desk microphone. It's as easy to operate as a radio.



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Radio Corporation of America, Camden, N. J.
Please send complete information on RCA Wire Recorder.
.... for classroom use. for dictation and transcription.

Name

School

Address

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WE PRESENT below a very select "handy bookshelf" for the social studies teacher. The selections were made in this way: First, we made up a brief collection based on our experience. Next we submitted our tentative list to leaders in the social studies field.

Replies came back from Harold R. Anderson, Everett Ausgspurger, W. Linwood Chase, Stanley Dimond, Frank J. Dressler, W. Francis English, Erling M. Hunt, Joseph Kise, Harold M. Long, G. H. Reavis, Myrtle Roberts, and Edgar B. Wesley.

There was substantial agreement on those listed below. These, in the opinion of experts, are books that you can use on the job.

American Historical Association, Commission on the Social Studies. *Conclusions and Recommendations*. Scribner's, 1934. 168 pp., \$1.25.

Bining, Arthur C. and David H. *Teaching the Social Studies in Secondary Schools*, McGraw-Hill, 2nd ed., 1941. 378 pp., \$2.75.

Johnson, Henry. *Teaching of History in Elementary and Secondary Schools, with Applications to Allied Studies*. Macmillan, rev. ed., 1940. 467 pp., \$3.

Social Studies Indispensables

Kelley, Truman L. and Krey, A. C. *Tests and Measurements in the Social Sciences*. Scribner's, 1934. 635 pp., \$3.

Long, Forest E. and Halter, Helen. *Social-Studies Skills*. Inor Publishing Co., 1942. 117 pp., \$.98.

Mahoney, John J. *For Us the Living. An Approach to Civic Education*. Harper, 1945. 344 pp., \$2.50.

Wesley, Edgar B. *American History in Schools and Colleges*. The Report of the Committee on American History in Schools and Colleges of the American Historical Association, The Mississippi Valley Historical Association and The National Council for the Social Studies. Macmillan, 1944. 148 pp., \$1.25.

Wesley, Edgar B. *Teaching the Social Studies*. Heath, 1937. 635 pp., \$2.80.

Wilson, Howard E. *Education for Citizenship*. The Regents Inquiry into the Cost and Character of Education

in New York State. McGraw-Hill, 1938. 272 pp., \$2.75.

N.C.S.S. Publications

Teaching Critical Thinking in the Social Studies. Howard R. Anderson, ed. Thirteenth Yearbook. The Council, 1942. 175 pp., \$2 paper.

Citizens for A New World. Erling M. Hunt, ed. Fourteenth Yearbook. The Council, 1943. 186 pp., \$2 cloth.

Adapting Instruction in the Social Studies to Individual Differences. Edward Krug and G. Lester Anderson, eds. Fifteenth Yearbook. The Council, 1944. 156 pp., \$2.

Democratic Human Relations: Promising Practices in Intergroup and Intercultural Education in the Social Studies. Hilda Taba and William Van Til, eds. Sixteenth Yearbook. The Council, 1945. 366 pp., \$2 paper.

The Study and Teaching of American History. Richard E. Thursfield, ed. Seventeenth Yearbook. The Council, 1946. 442 pp., \$2 paper.

Audio-Visual Materials and Methods in the Social Studies. William H. Hartley, ed. Eighteenth Yearbook. The Council, 1947. 214 pp., \$2 paper.

—HOWARD L. HURWITZ

For Stronger Bodies

You Can Make Nutrition "Sink In" with These Aids

ALL RIGHT, you've been asked to do something about building better food habits. Your board of education has asked all teachers to do something on nutrition. Or the superintendent or principal has.

Maybe you happen to believe a good breakfast is as important as good grammar. You would like to do something with your home room students. Why not let someone help you? That's where we come in.

How can you get students to know the "seven basic foods"? That's a good place to begin. A big beautiful four-color chart hanging in front of their eyes every day can make an indelible impression. Get it free from the Bureau of Nutrition and Home Economics, U. S. Department of Agriculture, Washington 25, D. C.

When you write, ask also for a copy of the National Food Guide leaflet. This also has the same chart. You can make a neat tie-up between the wall chart and the leaflet in class discussion.

An up-to-date set of 10 Nutrition Charts in color has been prepared by the same Bureau as a teaching aid. White rats illustrate the importance of vitamins and other foods. Buy these

Nutrition Charts, (19 by 24 in.) from the Supt. of Doc., Washington 25, D. C. (75 cents a set).

Filmstrips are easy and quick. Why not use *Foods and Nutrition*, a new Encyclopedia Britannica Films production? Or you can spread out the unit with five Popular Science Publishing Co. filmstrips: *Consumer Problems in Nutrition*, *Eat Well! Live Well!*, *Essentials of Diet*, *How Food Is Digested*, and *Nutrients in Food*. About 50 frames each.

Vitamins have become the stars of the 16mm. film field. Let's run over a few films short enough for a home room period. In the 10 minute or less class there is *Proof of the Pudding*. What happens in the Jones family. In color. Produced by the Public Health Service and the Metropolitan Life Insurance Co. Borrow from Metropolitan.

Here are some others: a Disney short, *Planning for Good Eating*, *More Life in Living* (Association Films) on importance of milk, and *Story of Human Energy*, a full color cartoon, (Princeton Film Center).

Suppose you want to take this subject into a regular class period or to the school assembly. Then the film choice

broadens: There is *Balanced Way* (Association Films), *Man Who Missed Breakfast* (Agri. Dept.), *Modest Miracle*, steps to discovery and production of vitamins (Am. So. of Bakery Engineers), and *Strange Hunger*, re-enactment of the discovery of nicotinic acid as a pellegra preventative (Modern Talking Picture Service).

"Knife and Fork Series" is the spritely title of two Canadian Film Board food-for-fitness promoters: *Vitamin Wise* and *What Makes Us Grow*.

You personally may want to brush up on this subject. How about checking up on the lack-luster eyes of your F students? A practical aid to help teachers detect diet deficiencies is *What Teachers See*. Metropolitan Life Ins. Co. leaflet with photographs in color.

For how-to-do-it guidance on school nutrition programs write to U. S. Office of Education, or U. S. Public Health Service, Washington, D. C.

Take it from there. And tell us what you have accomplished in your school. *Scholastic Teacher* invites success stories on nutrition teaching. (See page 4-T.)

Heard on an Eighth Ave. bus: "I wrote to my high school teacher for a letter to help me get in Rutgers. Know what she replied? 'How do you expect me to recommend for college entrance a student who spells *recommend* with one m?'"

another **PLASTIC WOOD** craft idea!

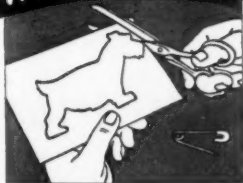


an ideal classroom project for younger children -

LAPEL PINS are fun to make with **PLASTIC WOOD**. Youngsters love to wear them, take them home as gifts. Start this project in your classroom. It's easy and instructive. No special tools or unusual talents required.

PLASTIC WOOD is already a favorite with scores of Arts and Crafts teachers. Handles like putty, hardens quickly and permanently into grainless wood. Consistency is easily controlled with **PLASTIC WOOD SOLVENT**.

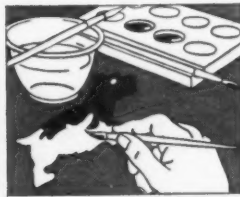
HERE'S HOW!



1 Make form of heavy cardboard. Insert pin in slot with point out (as shown in photograph).



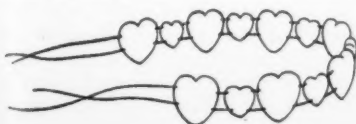
2 Build up **PLASTIC WOOD** on front to desired thickness. Add thin layer on back.



3 Sandpaper edges and flat surfaces. Paint in bright, contrasting colors. Add detail as desired.



It's just as easy to make bracelets, belts, earrings and other useful objects with **PLASTIC WOOD**. Get some now and try it. Sold everywhere.



PLASTIC WOOD

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Handles like putty
...hardens into wood.

Product of Boyle-Midway Inc., 22 E. 40th St., New York 16, N. Y.

Join Now!

Join now! You can draw strength in many ways from membership in groups of fellow workers. You can gain the strength that goes with "e Pluribus unum." You can receive the fine materials prepared by professional education organizations. Keep young with young ideas.

Below we list the chief national organizations serving teachers of U. S. secondary schools. (See Part 4 Educational Directory, U. S. Office of Education, for complete list of national and regional educational organizations.) We list the secretary's name and address, the membership fee, the journal, and annual convention dates. All you need to do is: Reach for your checkbook and pen.

American Assn. of Health, Physical Education and Recreation

Ben W. Miller, 1201 16th St., N. W., Washington 6, D. C.; \$3.50 (reg); *Journal of Health and Physical Education*; April 19-22, Boston, Mass.

American Assn. of School Administrators (NEA)

Worth McClure, 1201 16th St., N. W., Washington 6, D. C.; \$10; *School Administrator*; Feb. 20-23, San Francisco, Feb. 27-March 2, St. Louis, March 27-30, Philadelphia.

American Educational Research Association

Frank W. Hubbard, 1201 16th St., N. W., Washington 6, D. C.; \$7; *Review of Educational Research*; meets with Amer. Assn. of School Administrators.

American Educational Theatre Association

William P. Halstead, Dept. of Speech, University of Michigan, Ann Arbor, Mich.; \$3.50; *AETA News*; Dec. 28-30, Washington, D. C.

American Federation of Teachers

Irvin Kuenzli, 28 East Jackson Blvd., Chicago 4, Ill.; \$2.88 (average); *American Teacher*; Aug. 15-19, Milwaukee, Wis.

American Library Association

John Mackenzie Cory, 50 East Huron St., Chicago 11, Ill.; \$2 to \$10; *ALA Bulletin*; Jan. 20-23, Chicago, Ill.

American Teachers Association

H. Councill Trenholm, State Teachers College, Montgomery, Ala.

Association for Education by Radio

George Jennings, 228 N. LaSalle St., Chicago, Ill.; \$3; *Journal of the AER*; Oct., Chicago (School Broadcast Conference); April-May, Columbus, O. (Institute for Education by Radio).

Association for Supervision and Curriculum Development

Gertrude Hankamp, 1201 16th St., N. W., Washington 6, D. C.; \$5; *Educational Leadership*; Feb. 13-16, New York City.

Department of Audio-Visual Instruction (NEA)

Vernon G. Dameron, 1201 16th St., N. W., Washington 6, D. C.; \$3; *Educational Screen*; Summer meeting with NEA, Winter meeting with Amer. Assn. of School Administrators.

Department of Classroom Teachers (NEA)

Hilda Maehling, 1201 16th St., N. W., Washington 6, D. C.; *News Bulletin*; Meeting with NEA.

International Council for Exceptional Children

Beulah S. Adgate, 1201 16th St., N. W., Washington 6, D. C.; \$3; *Journal of Exceptional Children*; Feb. 28-Mar. 3, San Francisco, Calif.

Music Educators National Conference

Clifford V. Buttelman, 64 E. Jackson Blvd., Chicago, Ill.; \$3; *Music Educators' Journal*.

National Art Education Association

Italo L. De Francesco, State Teachers College, Kutztown, Pa.; \$4.

National Association of Journalism Directors

Thelma McAndless, Roosevelt High School, Ypsilanti, Mich.; \$1; *NAJD Digest*; Nov. 25-27, French Lick, Ind.

National Association of Secondary School Principals

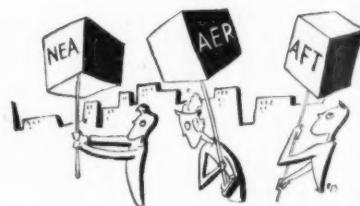
Paul E. Elicker, 1201 16th St., N. W., Washington 6, D. C.; \$3 (\$5 after 1/1/49); *Bulletin*; Feb. 26-March 2, Chicago, Ill.

National Catholic Educational Assn.

Rt. Rev. Msgr. F. G. Hochwalt, 1312 Massachusetts Ave., N. W., Washington 5, D. C.; \$3 (and institutional); *Bulletin*.

National Congress of Parents and Teachers

Ruth A. Bottomly, 600 So. Michigan Blvd., Chicago, Ill.; *National Parent Teacher*; May 16-18, St. Louis, Mo.



National Council of Geography Teachers

Clyde F. Kohn, Northwestern University, Evanston, Ill.; \$3; *Journal of Geography*; Nov. 26-27, Chicago, Ill.

National Council for the Social Studies

Merrill F. Hartshorn, 1201 16th St., N. W., Washington 6, D. C.; \$3; *Social Education*; Nov. 25-27, Chicago, Ill.

National Council of Teachers of English

W. Wilbur Hatfield, 211 W. 68th St., Chicago, Ill.; \$3; *The English Journal*; Nov. 25-27, Chicago, Ill.

National Education Association

Willard E. Givens, 1201 16th St., N. W., Washington 6, D. C.; \$5; *Journal of the NEA*; July 3-9, Boston, Mass.

National Vocational Guidance Association, Inc.

Christine Melcher, 82 Beaver St., New York 5, N. Y.; \$5 (general); *Occupations*; April 18-21, Chicago, Ill.

Secondary Teachers

Irene McAnerney, South High School, Cleveland, Ohio; \$1; *Secondary Education*.

Speech Association of America (NEA)

Loren D. Reid, 111 Switzler Hall, University of Missouri, Columbia, Mo.; \$3.50 (regular); *Quarterly Journal of Speech*, *Speech Monographs*, *Annual Directory*; Dec. 28-30, Washington, D. C.

United Business Education Association (NEA)

Hollis Guy, 1201 16th St., N. W., Washington 6, D. C.; \$3 (regular); *The National Business Education Quarterly*, *UBEA Forum*; meeting in connection with NEA in July, Boston, Mass.

3 Ways To Buy Gov't Publications

From the Superintendent of Documents, Government Printing Office, you can obtain free price lists of publications of popular subjects. *Education* (No. 31) lists all U. S. Gov't publications on education. Geography is No. 35; Transportation, No. 25.)

Once you decide what publications you want here are three ways to order:

1. Write to the Superintendent of Documents, Government Printing Office, Washington, D. C.; Name of the publication desired, the number or designation, and the issuing office or branch of Government. Enclose your check or postal money order with your order.

Send currency at your own risk. Do not send stamps or foreign money. Remittance must accompany the order.

2. Buy coupons in advance from the Supt. of Doc., Gov't Printing Office, Washington 25, D. C. (20 for \$1.00), and enclose a sufficient number of such coupons with your request for publications to cover payment.

3. Use deposit system. Deposit \$5.00 or more with the Supt. of Doc., Government Printing Office, Washington 25, D. C. In ordering, do not enclose payments of any kind. Simply ask that the charge be made against your deposit account.

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localized study, and student leaflets. Suggestions for use and for class projects are included.

PLAN to use this timely program as part of your term's work in social studies and economics. Factual material in ready-to-use form, this program consists of the following chapters:

- The Contribution of Agriculture*
- The Contribution of Petroleum*
- The Contribution of Motor Vehicles*

Each chapter is made up of an instructor manual, six wall charts, supplementary bulletin for

SPECIAL . . . Building a Strong America is a leaflet packet that dramatizes the interrelationship of industries and their contribution to our individual and national economy. This packet contains the student leaflet from each of the above chapters, another entitled, "Your Prosperity and Mine," and the cover leaflet. Together, they present a succinct picture of the workings of our individual-incentive America. Use the coupon below to order chapters desired and "Building a Strong America" leaflet packets.

-----COUPON-----

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- (2) Contribution of Petroleum
- (3) Contribution of Motor Vehicles

Also send me packets of "Building a Strong America."

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The Capsule News

VOLUME 3, NO. 2

EDUCATION IN BRIEF

OCTOBER, 1948

Travel Space To Be Tight

Early Reservation Rush for Liners to Continent

Want to go to Europe in 1949? Then seek reservations NOW! Some steamship lines already report tourist class space completely booked for next summer.

Here's reason for the squeeze. In pre-war years North Atlantic passenger ships could provide 1,750,000 berth spaces. Even with six new ships coming into service total space in sight is only 650,000 berths.

No doubt U. S. and Holland will renew the student tour "dormitory" ship service again. Other ways may be found because American tourist dollars are precious as red corpuscles in Europe's emaciated economy.

Trans-ocean airlines will increase fleets. No increase in fares seems likely. One airline has cut round trip fares to London from \$630 to \$466.

Air rates to the West Indies, Central and South America are down. Latin American, Canada and U. S. A. should continue high on your list of "places I want to go next summer."

Appointed

Alexander J. Stoddard (Phila.) succeeds Vierling Kersey as Los Angeles supt.

Herbert B. Bruner to Minneapolis from Oklahoma City.

Fred W. Hosler, Allentown, Pa., to Oklahoma City.

Alonzo G. Grace, director of education, American zone, Germany.

Finis E. Engleman succeeds Dr. Grace as Conn. com. of ed.

Eugene B. Elliott, former Mich. State supt. is now president Michigan State Normal College, Ypsilanti.

Gertrude A. Golden, first woman assoc. supt., Philadelphia Abel A. Hanson, Elizabeth, N. J. superintendent, to Teachers College, Columbia Univ.

Acting Commissioner, U. S. Office of Ed., Rall I. Grigsby.

E. B. Norton from Nat'l Council of Chief State Officers to be president of State Teachers College, Florence, Ala.



TO SCANDINAVIA

Anna Syvertsen, Bay Ridge H.S. (Brooklyn), one of 20 going to Europe for six weeks. Trip sponsored by Metropolitan School Study Council and the Scandinavian Airlines System. N. Y. board chairman Clauson and Supt. Jansen say goodbye.

Two high school students from each of 16 European countries will spend ten weeks in U. S. next spring and attend the New York Herald Tribune Forum for High Schools. By arrangement with the Metropolitan School Study Council the 32 from overseas will be guests in homes of high school students.

Governors Study Schools

Echoes from the now famous "who-said-what" Governors' Conference in New Hampshire last summer continue to reverberate. The Governors, it appears, decided to study education.

Watch for their report about January timed for the convening of legislatures. The Governors' study, says Frank Bane, executive secretary, will investigate ways for granting more state aid for public schools where needed, how to raise funds, and reorganize districts.

"Young men appallingly ill-informed."—Bradley

Will the newest draft once more expose the weak spots in American education? First evidence comes from Gen. Omar N. Bradley, Army Chief of Staff.

"Too many young men," he says, "come into the Army appallingly ill-informed on the issues and crises that warrant their service. American education has failed to give many young men an alert apprecia-

For Nat'l Education Bd.

Two events combined to add steam to the move to put the U. S. Office of Education under a non-partisan national board.

Called before Sen. Ferguson's investigating committee, former U. S. Commissioner of Education John W. Studebaker told how Federal Security Agency officials ordered changes in speeches on educational policies.

In Chicago AASA representatives from forty states voted a resolution asking Congress to establish the U. S. Office of Education as an independent agency under a policy-making board of laymen.

Still Stands the Schoolhouse by the Road...

As we go to press no major party candidate has spoken out on Federal aid to education. Weeks ago Gov. Dewey promised such a statement. Candidate Truman mentions aid to education but has yet to make a major speech on this issue.

BREATHLESS PROSE

Page Mr. Edgar Dale and other short sentence advocates. William Faulkner's new book, *Intruder in the Dust*, contains 43 sentences each more than a page long. N. Y. *Herald Tribune* reviewer Lewis Gannett found ten that were three pages long and one that toils for seven pages in search of a period.

Mr. Faulkner still falls short of Nicholas Murray Butler's record-making 15-page sentence.

tion of their liberties and a consequent explanation of their obligations. We have too long concentrated on how to make good, how to get ahead."

Editor's Note: It seems to us that top military officers ought to speak out on Federal aid to education. During World War II the Army took 60 to 90 days to raise 400,000 men to fourth grade level. National defense can begin in the pine woods.

Opinion Clash Good for H. S.

Let Students Cut Teeth On Issues, Experts Urge

It's news when America's Town Meeting speakers can't disagree.

That happened on Sept. 21. Place: Cincinnati. Subject: "How Can Schools and Colleges Teach Controversial Issues?"

Four who said both high schools and colleges should take up controversial issues were Congressmen Paul H. Douglas and John M. Vorys, American Legion's Darrell Lane and George H. Reavis, Cincinnati, asst. supt. of schools.

They liked Cincinnati's school policy quoted by Dr. Reavis: "Without minimizing the importance of that large part of the curriculum made up of established truth and values but recognizing that gradual social change is inevitable and that such change involves controversial issues, it shall be the policy of the Cincinnati Public Schools to foster dispassionate, unprejudiced and scientific study of controversial issues, in order that pupils may have an opportunity to study such issues in an atmosphere void of partisanship and bias. The teacher, as an impartial moderator, shall not attempt, either directly or indirectly, to limit or control the judgment of his pupils on controversial issues. The respect for facts and the impartial search for truth are inherent in the democratic way of life."

Rep. Vorys gave this definition: "A controversial issue is one that makes a lot of people mad, but nevertheless must be decided by public action."

Accuse Cigarette Mfrs.

Tide magazine says in its Sept. 17 issue: "The October issue of *Christian Herald* will carry an article accusing the major cigarette manufacturers generally and Liggett and Myers specifically of running an all-out effort to sell the high school market."

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Success Story Editorial (p. 5)

"You can be anything you want to be," says Clair Bee, author of *Touch-down Pass* and basketball coach of Long Island University, N. Y. C.

Check-test Questions

How did Mr. Bee work to achieve his two ambitions—to be a coach and a writer? What did he do to improve his ability in sports? What is the value of sports, according to Mr. Bee? What does he mean when he says, "Everyone can excel in some form of sports"? What does he say about maintaining good health?

Czech Youth (p. 30)

Aim

To give a firsthand picture of this summer's youth festival in Czechoslovakia.

Check-test Questions

Why did the Czechs found the Sokol? Why did they name it the Sokol? What is the Communist plan for controlling the Sokol? Describe the gymnastic exercises at the festival. Why were the trade unionists unpopular with most Sokol youth? What did the Czech boy say that he wanted Americans to know about his country?

Are You Listening? (p. 7)

GUIDE FOR A LESSON PLAN

Aims

To point out the advantages of being a good classroom listener and to give tips for improving listening techniques.

Check-test Questions

Why don't Daisy Mae and her friends know the exact assignment for biology? Are they likely to change their listening habits when they finish school? Explain your answer. What is meant by this statement: *Listening is an active game*? What is the advantage of becoming a good listener? Why should you avoid taking down in note form everything that the teacher says? What are some "guide words" in listening? What part does *seeing* play in listening? What should you do in order to listen *critically*? What can you do to make listening more fun for your classmates?

Student Activities

1. Give an example from life to prove the statement, "We usually hear the things we want to hear." (Butch, who never hears his mother when she sug-

gests doing some work, but always hears when she suggests something that would be fun for him.)

2. Interview school nurse or doctor to learn how to test a person's hearing. If possible, give tests to every student in the class and take remedial steps for those with defective hearing.

3. Give a series of oral reports—brief, interesting ones with well-organized major and minor points. Student chairman calls on individuals to recall the major points and illustrations. Then the class discusses how well individuals listened to the reports. When the students become "star listeners," give longer, more involved oral reports and check again on students' ability to listen. (Talks on *how to do something*—make a cake, build a bookcase, play football—are good oral reports.)

4. Arrange a student demonstration on how to ask and listen to questions. The chairman prepares a series of questions and calls on individual committee members to answer them. The chairman explains why the answer is a good one; also mentions any improvements which could be made. (Ask a variety of questions—ones beginning with *why*, some with *what is the explanation*, some with *what are the three reasons*, etc.)

5. Give a demonstration on how to listen to directions. (Wrong-way demonstrations are most fun. Have someone pretend to be a poor listener when directions are given for going to the post office or to the principal's office. Then show what happens when you don't listen.)

6. Give a demonstration on how typical students listen in class (slide way down in seats, look out the window, etc.). Then give a demonstration of how they *should* listen.

Dear Joe (p. 9)

Aim

To point out the value of a time budget.

Student Activity

Draw a chart, writing in the days of the week across the top of the page. Then write the hours of the day down the left side (7:00-8:00 a.m., 8:00-9:00; 1st period, 2nd period, etc.) Draw in the cross lines so that you have one rectangle for each time period.

Now with a colored pencil or red ink, write in the classes and clubs that you

have in school hours and you can see what time is left for study. In the open periods you are going to write with black pencil or dark ink what you plan to study. Fill in a temporary study budget and see how it works. Revise your study schedule at the end of the week. Make adjustments so that it really works. Do this periodically—at least once a month. School work changes; some assignments become more difficult, some more easy. Adjust your budget to the changing assignments.

Readers' Guide (p. 10)

Aim

To show students how to use *Readers' Guide*.

Check-Test Questions

What is the purpose of *Readers' Guide*? What are the two chief divisions in *R. G.*? If you know the name of a poem, but not the author, where would you look for it in *R. G.*? If you wanted to find out what stories your favorite author had published in magazines recently, where would you look in *R. G.*?

Activities

Choose an intriguing topic (photography, sports, etc.) and make a list of some of the best articles listed in *R. G.* on your topic.

Secure a "call slip" from the library and fill it out completely for one magazine containing a reference to your topic.

Copy a reference from *R. G.* on the blackboard and explain exactly what the abbreviations mean.

Movie Series (p. 11)

The work of the art director is evaluated in the fourth installment of "How to Judge Movies." For *References*, see "Tools for Teachers" on page 47-T of this issue.

Check-test Questions

What is a process shot? What are glass or matte shots? Why do rooms used in scenes in movies usually have no ceiling and only three or fewer side walls? What are some test questions to ask yourself about the art work of a movie?

Letter Perfect (p. 13)

Aim

To show how to address envelopes correctly.

(Continued on next page)

COMING—NEXT THREE ISSUES

October 20, 1948

Major article: The need for developing a good vocabulary.
 "How to—" Series, No. 5: Use almanacs, atlases, maps, etc.
 Critical Judgment, Series, No. 5: The movie actor.
 Letter Perfect: Writing social letters.
 Reading: Organizing ideas; quizzes.
 Dear Joe—from Jerry: Plagiarism.
 Practice Makes Perfect: Grammar, spelling, punctuation, crossword puzzle.

October 27, 1948

Major article: Expressing yourself clearly.
 "How to—" Series, No. 6: Use biographical sources in the library.
 Critical Judgment Series, No. 6: Costumes.
 Letter Perfect: Social letters (letters to convalescents, notes of congratulation).
 Reading: Summarizing ideas; quizzes.
 Dear Joe—from Julie: Sportsmanship at football games.
 Practice Makes Perfect: Grammar, spelling, usage, word games, etc.

November 3, 1948

Major article: Round-table discussion.
 "How to—" Series, No. 7: Use the dictionary.
 Critical Judgment Series, No. 7: The Director.
 Letter Perfect: Student Contest.
 Reading Series: Reading with a purpose; quizzes.
 Dear Joe—from Jane: Good taste in choosing clothes for school.
 Practice Makes Perfect: Grammar, spelling, punctuation, crossword puzzle.

Student Activities

1. Interview your local postmaster or one of his assistants on the problem of poorly-addressed envelopes. What are the most common errors made in addressing envelopes? When are letters sent to the Dead Letter Office? What should you do, when a letter which doesn't belong to you is put into your mailbox? Inquire if your town is divided into postal zones. If it is, what is the zone number of your neighborhood? Secure several of the P. O.'s "change of address" forms (used when you move to a new address) and explain to the class exactly how to fill them out.

2. Interview your Business English teacher on how to fold stationery correctly. Give a class demonstration showing the wrong and the right ways to fold and place stationery in envelopes.

3. Collect a series of used personal and business envelopes and arrange two bulletin board displays: (a) correctly addressed envelopes, (b) poorly addressed envelopes. Point out how the poorly addressed envelopes could be improved.

Learn to Think—Straight (p. 16)

Probably you're following the speeches of the major Presidential candidate—either by listening to the radio or by reading the papers. But are you able to pick out the vague generalities which don't mean much in these

speeches? Can you spot instances when candidates dodge the real issues?

The story of Pete and his mule Francis (p. 16) will help you to think straight.

Old Ranger (p. 17)

The Thousand Dollar Bill (p. 24)

For a quiz of fact and thought questions on these short stories, see "Test Your Reading Skill" on page 15.

"Old Ranger" is the story of Joe who did not want to shoot the faithful hound even if the dog might go mad as a result of a fight with a mad dog.

"The Thousand Dollar Bill," by Manuel Komroff, is the story of Henry Armstrong who became a big success when the discovery of a thousand dollar bill gave him enough self-confidence to do what he knew should be done. It can be the springboard for a lively classroom discussion on the value of self-confidence.

The Career Notebook (p. 28)

"Attorney Hamberger and the Case of the Career Kit" is the second in a series of articles offering vocational and educational guidance. The third, which will appear in an early issue, will be on part-time jobs.

Check-test Questions

What six sections should a career kit have? What should the "Me" section

contain? What is the purpose of this section? What goes into the job section? The reading section? The "What-people-say" section? The pamphlet section? The roundup section? What three yardsticks can you use to measure a vocation which interests you?

THIS WEEK'S QUIZ ANSWERS

Answers to "Test Your Reading Skill" (p. 15)

The Thousand Dollar Bill: 1. a—At nine o'clock on a Friday morning. b—Clean, orderly, well-managed, self-satisfied—but fast asleep. c—He felt secure, self-confident, and almost aggressive. d—Instead of having to pay \$1.60 to advertise the fact that he'd found \$1,000, Henry got his news on the front page for nothing. e—The telephone company had to hire two new operators. f—Henry's new self-confidence; the awakening of Fairview; Henry's raise and the large amount of business he'd done for his company; publicity Henry had received; Henry's seat on the city council.

2. (a) 1—Dolly; when she was urging Henry to allow Mr. Young to identify him in quoting his opinions. 2—No; because Henry might have resented her urging him to put himself in a difficult situation. 3—That she is an honest, sincere, forthright person.

(b) 1—Mr. French. 2—That he is a pompous, sarcastic person. 3—No; in accepting Henry's criticism and rehiring him, Mr. French proved himself to be a fair-minded, understanding man. 4—At first, Mr. French mistrusted Henry's motives; and he was on the defensive because of Henry's high-handed manner.

Old Ranger: 1. a-False; b-False; c-True; d-False; e-True.

Answers to "Tips on Reading" (p. 15)

There are four significant details: Long, slim legs; flat toes; powerful beak; wings.

Answers to "Practice Makes Perfect" (pp. 19-22)

Watch Your Language: 1-W. To make a good omelette, you must use a hot pan. 2-C; 3-W. To get home, I (you, he, she, we, they) made a detour. 4-W. To encourage Beth to work harder, her father offered an increase in her allowance. 5-W. To learn to swim, you should hire an instructor. 6-C. 7-C. 8-C. 9-W. To meet the requirements for the team, he (she, I, you, we, they) had to take a rigid physical examination. 10-W. To be sure of arriving there on schedule, you (I, he, she, we, they) should consult a road map.

Are You Spellbound: A. 1-a, 2-e, 3-a, 4-e, 5-a, 6-e, 7-a, 8-a, 9-a, 10-a, 11-e, 12-a, 13-a, 14-a, 15-a, 16-e, 17-e, 18-a, 19-a, 20-e. B. 1-al, al; 2-al; 3-al, al; 4-al; 5-el, el; 6-al, al; 7-al; 8-el, al; 9-le, al, le, al; 10-al, le.

What's the Usage: 1-their; 2-there; 3-they're; 4-you're; 5-Your; 6-Whose; 7-who's; 8-It's; 9-its; 10-Who's, you're, their.

Words to the Wise: 1-riddle, puzzle; 2-copy, facsimile; 3-fat; 4-resentment, irritation; 5-mildness, graciousness.

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